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ABSTRACT

Teachers from Worcester (Massachusetts) Public Schools and the University of Massachusetts collaborated in a Teacher Corps project to publish a resource handbook on African studies to be utilized in U.S. elementary and secondary classrooms. The handbook contains selected classroom activities and resources that enable both students and teachers to examine aspects of African life. The objectives of the handbook are to counteract stereotypes, illuminate interdependencies between African countries and the United States and encourage U.S. students to view themselves as world citizens. The activities allow students to view specific African life styles from multiple perspectives. An extensive annotated bibliography of resources provides content information and teaching guidelines. The lesson plans use a participatory method of instruction and unit topics include: "The Diversity of Africa"; "Appreciating African Art Forms"; and "Women's Roles in Africa." (NL)

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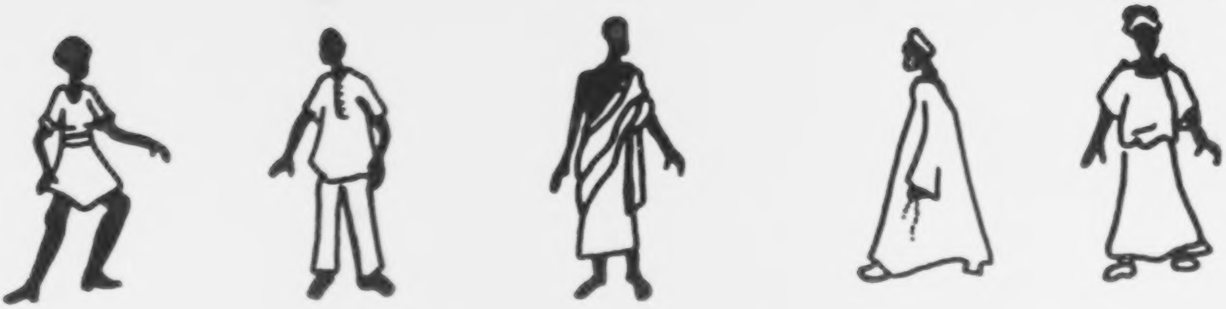

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AFRICAN STUDIES HANDBOOK

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Center for International Education
Hills House South
University of Massachusetts
Amherst, MA 01003 - USA
(413) 545-0465
TELEX: 955355

AFRICAN STUDIES HANDBOOK FOR ELEMENTARY AND SECONDARY SCHOOL TEACHERS

Third Edition

Edited by Margaret Maxwell

Center for International Education
School of Education
University of Massachusetts

January, 1983

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About the authors. . . .

In 1971, the Worcester/University of Massachusetts Teacher Corps Program was asked to integrate the experiences that many of its members had as Peace Corps Volunteers in Africa into the existing Worcester curriculum. The first edition of this Handbook was the product.

Following are the names of those people who helped in developing that edition.

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In 1980, the Center for International Education decided to up date the Handbook and to add two units: "Women in Africa" and "Music in Africa." Many thanks are due to two Center members who assisted me in writing the profiles and background information for the first and who critiqued the second: Annie Myeni from Swaziland and Raphael Njoku from Nigeria. The Publications Department consisting of Will Shaw, Jo Elyn Bookman, David Kahler, and Greg Thompson deserve much credit for their editing skills and for their patience. In addition, acknowledgement must be given to Valerie Dextradeur for her creative contribution in the form of graphics throughout the Handbook. Claudette Sylvester, a Social Studies teacher from Gloversville High School, New York, must be thanked for her practical and sensitive points of view concerning both teacher and student needs. Not enough praise can be given to Jo Sullivan of the African Studies Center at Boston University and personnel from other African Studies Centers who provided not only current material resources but also referred me to accessible human resources. The Center for International Education is grateful to all those Africanists whose works are cited here, for without their dedication and scholarship, this Handbook would not have been possible.

Margaret Maxwell
Editor, Third Edition
African Studies Handbook

TABLE OF CONTENTS

I. Introduction ix

II. Content and Activitiy Units

Examining Perceptions of Africa and Africans

Word Association Pre-Test 1
Open-ended Statement Pre-Test 7
Introduction to the Study of 'Other' People 11

Examining Perceptions of Africa

Cross Cultural Encounter 21
Films and Africa 31

The Diversity of Africa

Introducing Liberian and Kenyan Cities Through Photographs . . . 39
A Visual Survey 45
Identifying with African Children 51
The Rebellion of Odilo - Lesson #1 52
The Rebellion of Odilo - Lesson #2 54
African Games 63

Identifying with Africans Experiencing Social Change

The Generation Gap 69
Women's Roles in Africa: A Swaziland Case Stuy 75

Respecting African Institutions and Lifestyles

Traditional Senegalese Clothing 83
Food and Environment in Liberia 89
A Traditional Liberian Meal 97
Liberian Housing 105

Appreciating African Art Forms

African Art Slides "Come Alive". 113
Tie-Dyeing 121
Education Through Folk Tales 133

African Music

Making a Thumb Piano - Sanza 141

III. Appendices

Clothing 153

African Foods 161

African Games 169

IV. Resources for African Studies 175

Teacher Resources for Content Information 178

Student Resources for Content Information 186

Resources for Teaching About Africa 211

Audio-Visual Resources 215

INTRODUCTION

BACKGROUND:

In 1971, a group of teachers from the Worcester Public Schools and the University of Massachusetts collaborated in a Teacher Corps project to publish a resource handbook on African studies for use in American elementary and secondary classrooms. The product was the first edition of the African Studies Handbook for Teachers, a guide of selected classroom activities and resources which enable both students and teachers to examine particular aspects of African life. The Handbook was then updated in 1973.

Today, interest in Africa has intensified. Increasing media coverage, growing economic, political, and social interdependencies, and an emerging concern for global survival promote this interest. However, media coverage is often partial or exaggerated; interdependencies are underestimated or one-sided; and global survival is seen as an elusive goal. Against such a backdrop of conflicting interpretations, the classroom study of Africa must be accurate and meaningful. This third edition of the African Studies Handbook for Teachers attempts to facilitate such study. Its objectives are to counteract the stereotypes often fostered by media, to illuminate the varied interdependencies between particular African countries and the United States, and to encourage American students to view themselves as world citizens along with Africans.

The Handbook's activities approach allows students to view specific African life styles from many perspectives: youth and adult, male and female, rural and urban. The bibliographic resources cited at the end of each activity and in the appendices provide both content information and teaching guidelines. The participatory method of instruction enables students to interact with as much accurate information as possible. Such an approach encourages students and teachers to inquire actively into the facts about African life styles and, therefore, to confront the fictions of African stereotypes.

It is the hope of the Center for International Education that this third edition of the Handbook meets its objectives by providing students and teachers with accurate and meaningful experiences which increase Americans' understanding of Africa. Only through such understanding will stereotypes be eliminated, interdependencies respected, and global survival secured.

RATIONALE FOR APPROACH:

Much research has been done in the area of teaching African studies in the American classroom. (See Resource Section.) The Handbook has incorporated the ideas of three American scholars specializing in African studies: Dr. E. Jefferson Murphy, Dr. Harry Stein, and Dr. Marylee Wiley. It is both necessary and beneficial for any person using this book to be familiar with their ideas which are summarized as follows and which relate to the Handbook's approach.

In their book Teaching Africa Today: A Handbook For Teachers and Curriculum Planners,[1] E. Jefferson Murphy and Harry Stein pose four questions: 1) Should students study all of Africa? 2) Is a balance between Africa's commonalities and diversities possible? 3) How can students overcome the stereotypes Americans have about Africa? 4) How can teachers not oversimplify African topics by fitting them into American patterns?

The African Studies Handbook For Teachers has addressed these questions in its approach to teaching about Africa. First, it does not present all of Africa. Rather, it focuses on particular countries and specific ethnic groups in each of its content-oriented units. Consequently, it does not pretend to identify any commonalities except where appropriate as in the units on art, music and tie-dying. The recognition of diversities among African countries is encouraged, not ignored.

The Handbook attempts to present the most factual resource materials possible which have been critiqued by specialists as unbiased. Any materials with stereotypic approaches are cited in the annotations as having such, and teachers and students using those materials are encouraged to analyze them critically.

Finally, the participatory method of instruction which each unit uses enables students initially to view Africans "through African eyes" rather than through American patterns. By role playing and experiencing African music, art, cooking, etc., students take on the roles of Africans and, therefore, are provided with opportunities for identification, not just for examination.

Marylee Wiley's article "Teaching About Africa in Elementary Schools"[2] suggests similar approaches which this Handbook has also respected. She, too, believes that teachers should approach the study of Africa country by country, recognizing the diversities within a country. Across countries, she encourages studying the similarities between African and American students in their "drive for justice and freedom; the love of family and friends..."[3] However, differences in expressions of music, art, dress, etc. should not be ignored nor presented in a context of superior/inferior. Neither does this mean that a study of Africa should be "dominated by problems"[4] such as disease, famine, political unrest, etc. Students should be taught that they have something to learn from Africans in every aspect of life.

This Handbook provides opportunities for students to recognize the differences between and within various African countries in addition to the differences between specific African ethnic groups and Americans. Underlying this recognition, however, is the premise that certain human characteristics across cultures are similar. For example, the unit on the "Generation Gap" invites students to identify with African children experiencing the same hopes, desires, and frustrations. The Handbook rarely focuses on the problems of development in Africa. Throughout, it attempts to eliminate stereotypes, not to reinforce them.

Based on these approaches to teaching about Africa, the African Studies Handbook for Teachers presents activities relevant to specific African countries or ethnic groups which promote students' understanding through participation. Commonalities and diversities within and across African countries are examined as well as those between Africans and Americans. In every unit, stereotypes are identified and analyzed either thorugh reference readings, class discussions, or the simulation activities themselves. In all units, both cognitive and affective learning are stressed. Through accurate, unbiased and country-specific information and through active interaction with that information, this Handbook approaches the study of Africa.

UNIT FORMAT:

Generally, each unit is based on historical or current information taught through various participatory techniques. Sample topics of units are "Media on Africa", "African Art" and "Liberian Cooking". Teaching strategies include role playing, critical incidents, cooking, and craft making. Each unit is country or ethnic group specific with alternative or follow-up activities presenting examples from additional countries or groups. Each unit has eight sections:

Introduction - a brief statement on the unit's rationale and grade-level application.

General Objective - one or more general cognitive or affective learning outcomes.

Specific Objectives - specific performance-based learning outcomes.

Materials - items necessary for the implementation of the unit.

Interest Approach - a statement on how to motivate or "set" the students for the unit.

Procedures - step by step suggestions for implementing the unit.

Alternative and Follow-Up Activities - recommended readings and activities which supplement or provide alternatives to the unit's activities.

Teacher Comments - remarks by teachers from the first edition and from a 1980 questionnaire evaluating activities.

Although each unit has a specific structure, teachers are encouraged to adapt wherever they feel necessary. Teachers are reminded that the *Handbook* is not written as a complete course of study but rather as a set of units which can supplement an on-going study of Africa. The sequencing of units is flexible except for the first five sections which deal with students' perceptions. Thereafter, units may be implemented in any order.

The use of the appendices cannot be stressed enough, for they present an attempt to collect the most current and critiqued reference materials and organizations as of 1981 which make substantive, informational contributions to the topics covered in the units. While there are many additional sources on other topics in the study of Africa, those listed in the appendices are particularly beneficial to the use of this *Handbook* and other studies of Africa in the classroom. Where possible, references from the specific units are repeated in the appendices to compile *in toto* a reproducible bibliography.

While the format itself does not mention evaluation of either student performances or unit activities, both are encouraged. How students are evaluated is certainly up to the teacher. How the activites are evaluated is also up to the user of the Handbook. Please, however, critique this Handbook and let us know of any problems, concerns, additional resources, or suggested activities which you feel are appropriate. Such critiques may be sent to: Publications Department, Center for International Education, Hills South, University of Massachusetts, Amherst, MA 01003. Thank you very much.

Margaret Maxwell
Amherst, Mass.

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[1] Murphy, E. Jefferson and Stein, Harry. Teaching Africa Today: A Handbook For Teachers and Curriculum Planners. New York: Citation Press, 1973.

[2] Wiley, Marylee. "Teaching About Africa in Elementary Schools". Teaching About Global Concerns and the United Nations in Elementary and Middle Schools. (Editor: Leonard S. Kenworthy). New York: United Nations Association of the United States of America, 1978.

[3] Ibid. p.2.

[4] Ibid. p.3.

EXAMINING PERCEPTIONS of AFRICA & AFRICANS Word Association Pre-test

An assessment of the students' knowledge and perceptions of Africa is highly recommended. The teacher can use the students' responses as a guide in the selection of topics or objectives emphasized when teaching about Africa. The students should be assessed again at the completion of their study to determine if their impressions of Africa have changed.

Since students often are reluctant to express their ideas about the unfamiliar, this assessment requires only a one-word response. While this lesson was originally used in the sixth grade, it could probably be used from the third grade up.

GENERAL OBJECTIVE

Students will identify and examine their perceptions of Africa and Africans and will examine the sources of those impressions.

SPECIFIC OBJECTIVES

1. Students will state their impressions of Africa and Africans in a word association pre-test and will learn their classmates' impressions through a tabulation of the results of the word association pre-test.

2. The teacher will assess the students' perceptions of Africa by tabulating the results of a word association pre-test.

MATERIALS

Flash cards of a few well-known words and words from the association exercise.

INTEREST APPROACH

1. Make some flash cards with such words as "food", "TV", "friend", and "game" on them. Tell the class that you want them to tell you the first word that comes to their minds when they see each flash card. Accept responses from all students who want to give them.
2. Tell the students that they are going to play a similar game in making word associations with Africa.

PROCEDURE

1. Tell the students that you are going to show them a flash card. (Or, use the chalkboard instead.) They are to write the first word that they think of relating to Africa. Assure the students that there are no right or wrong answers for the exercise. The words are:

Africa
animal
land
people
clothing
transportation
communication
weather
house
work
resources
leader
game
color
country
recreation

2. Have the students pass in their papers. Tell them that tomorrow you will let them know how the class answered the questions as a group. Save the students' papers so that you can compare their associations at the end of the study of Africa.
3. The next day give each student a copy of the tabulation of the group's responses. Ask them if they have any comments. Have them discuss their responses with each other. Ask them what an outsider could learn about the class by looking at the summary.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. For the classes above the intermediate grades, flash cards are not necessary to introduce the lesson.
2. Discuss stereotypes and how they are formed.
3. For high school students teach the lesson "Introduction to the study of 'other' people"; for elementary school, teach "Films and Africa." (See Table of Contents)
4. Choose the next topic by identifying the areas in which the students have the most misconceptions about Africa.

TEACHER COMMENTS

Sixth grade: "It was essential to emphasize that the students should write the first word that came to their minds and not try to find the "right" answer. My students thoroughly enjoyed sharing each other's responses; it was well worth spending the time going over responses to each word. During the discussion, the students again had to be reminded that there is no single right answer.

"After studying African rural family life for three weeks, I readministered the same association test and tabulated the responses. The students compared the two sets of responses to see how their impressions of Africa had changed. Following is a comparison of my students' responses to the item "work" before and after studying Africa. Although they still regard Africa as primarily rural, their responses are somewhat more representative of the occupations and work acitvities of Africans."

Pre-Assessment	
23%	rubber plantations
10	hunting animals
10	pottery
6	gathering food
6	dishes
6	weaving
3	food
3	plantation crops
3	slave
3	sheep herding
3	making baskets
3	playing
3	picking berries
3	trading
3	packing loads on camels
3	gardening
3	no preachers
3	occupation
3	not much

Post-Assessment	
36%	farming
15	planting
12	teacher
9	cooking
9	office
6	get sticks
6	harvesting
3	fishing
3	not too much
3	easy

RESOURCES

Beyer, Barry. Africa South of the Sahara. New York: Thomas Y. Crowell, 1969. p. 8-15. (T)*

Beyer, Barry K. and Hicks E. Perry. "Images of Africa - A Report on What American Secondary Schools Students Know and Believe About Africa South of the Sahara." (Handout) East Lansing: Michigan State University African Studies Center.

Fersh, Seymour, ed. Learning About People and Cultures. Evanston, Illinois: McDougal, Little, 1974. (T, H)

Hall, Susan. Africa in U.S. Educational Materials. New York: African-American Institute, 1977. (T)

Hall, Susan. "African Mythology", Are You Going to Teach About Africa? New York: African-American Institute, 1970. (T)

Murphy, E. Jefferson, and Stein, Harry. Teaching Africa Today: A Handbook for Teachers and Curriculum Planners. New York: Citation Press, 1973. (T)

Providence/Teacher Corps. African Studies for Middle Schools. Providence, Rhode Island: Teacher Corps, 1973. (T, H, E)

Rich, Evelyn Jones. "Mind Your Language." Africa Report. Vol. 20, No. 5. New York: African-American Institute, 1974. (T)

Wiley, David S. "The African Connection." Wisconsin Alumnus. Vol. 77. No. 2. January, 1976.

* T - teacher reference; H - high School; J - junior high; E - elementary

EXAMINING PERCEPTIONS OF AFRICA

AFRICANS ARE ______.

Open-ended Statement Pre-test

An assessment of the students' knowledge and impressions of Africa and Africans is highly recommended. The teacher can use the students' responses as a guide in the selection of topics or objectives s/he will emphasize when teaching about Africa. The students can be assessed at the completion of the study of Africa to determine if the students' impressions of Africa have changed.

This exercise documents the students' immediate reactions to the words "Africa" and "Africans". Although it is subjective in style, it may be one of the more reliable methods of determining students' perceptions of Africa.

GENERAL OBJECTIVE

Students will identify and examine their perceptions of Africa and Africans and examine the sources of those perceptions.

SPECIFIC OBJECTIVES

1. Students will state their impressions of Africa and Africans on an open-ended statements pre-test and will learn their classmates' impressions.
2. The teacher will assess the students' perceptions of Africa.

INTEREST APPROACH

1. Explain that the class will be studying about Africa and that you need some information before teaching the material.
2. Ask students if they think they have an accurate picture of Africa right now. Tell them that their study of Africa through these units will prove them either right or wrong.
3. Ask students if they currently feel that they have any sterotypes or prejudices about Africa. Tell them that these units may prove them right or wrong.

PROCEDURE

1. Ask the students to complete the following statements:
   a. Africa is . . .
   b. African people are . . .
   c. When I hear the word Africa I think of . . .
   d. Africans probably think America is . . .
   e. Africans probably think Americans are . . .
   f. Some things I know about Africa are . . .
   g. I would (I would not) like to go to Africa because . . .
2. Look over the papers when they are handed in. Discuss some of the statements with the students.
3. Ask the students what an outsider could learn about the class by looking at their papers. Guide them to recognize that the outsider would know some of their ideas about Africa.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Discuss stereotypes and how they are formed.
2. For high school, teach the lesson "An Introduction to the Study of 'Other' People." (See Unit B)
3. For elementary school, teach the lesson "Films and Africa."
4. Choose the next topic by identifying the areas in which the students have the most misconceptions about Africa.

TEACHER COMMENTS

Fifth grade: "It seemed to be an effective pre-test/post-test because there were definite changes in the students' impressions of Africa indicated on the post-test."

Eleventh grade: "When I gave the test, I had to reassure the students constantly that there are no right or wrong answers; it was not a test to be graded."

Fifth grade: "I used this exercise before and after a two-week unit on the African family. It was quite easy to get a general idea of the students' changes in attitude by reading through the tests. To get some more definite ideas I counted the number of responses on "Africans are..." which were positive (i.e., indicated a respect for a different culture or recognized the variety of Africa), neutral, or negative (i.e., used pejorative terms or stereotypes). The results were:

	Pre-Test	Post-Test
Positive	8	20
Neutral	11	8
Negative	11	1

"I divided the responses to "When I think of Africa I think of..." into geography and animals, people and social structures, and technology. The results were:

	Pre-Test	Post-Test
Geography...	19	9
People...	3	18
Technology	0	6

RESOURCES

Same as previous unit.

INTRODUCTION TO THE STUDY OF 'OTHER' PEOPLE

Often books written by Westerners about people from other cultures present those people as exotic, superstitious, and strange, because the author writes completely from the perspective of his/her own cultural background. A compelling way to lead students to identify this type of biased material is to have them read about customs, habits and procedures that they have always taken as normal or sensible in a context which makes them appear so simple-minded, cruel, or outlandish that they do not not easily recognize them as their own. After this exercise, your students should be more skeptical of any presentations - articles, books, lectures, and films - which make people in other cultures seem bizarre, vicious, or senseless. This lesson is particularly suitable for junior or senior high students.

GENERAL OBJECTIVE

Students will examine their perceptions of Africa and the sources of those impressions.

SPECIFIC OBJECTIVES

1. Students will question the credibility of presentations about peoples in other cultures which use loaded words, lack explanation or exaggerate, making the people seem simple-minded or bizarre

   while viewing a movie,
   while reading a book or article, or
   while listening to a lecture.

2. Students will question the purpose of an author, producer, or lecturer who describes people from another culture as if they were simple-minded or bizarre

   while viewing a movie,
   while reading a book or article, or
   while listening to a lecture.

3. Students will analyze the author's style, use of vocabulary and purpose in the article "Body Ritual Among the Nacirema."

INTEREST APPROACH

The day before this lesson begins, introduce and pass out copies to be read for homework of "Body Ritual Among the Nacirema" by Horace Miner. (See end of lesson.) In your introduction mention that you will discuss on the following day who the Nacirema are and where they live. Also warn your students that the vocabulary and style are difficult and that the article requires careful reading. Don't mention that Nacirema spelled backwards is American or allude in any other way to the real identity of the Nacirema.

PROCEDURE

1. Part I
   a. Open the lesson by asking for one-word, or two-word descriptions of the Nacirema people. You can expect such answers as primitive, magical, mystical, superstitious, exotic, strange, under-developed, backward, uncivilized.

   b. Write the class responses on the chalkboard. Then ask:

1) Who are the Nacirema?
2) Where do they live?

If you get answers like "us" or "Americans" go on to parts III or IV. If you get answers like "a primitive tribe someplace" go on to part II.

2. Part II

a. Read paragraph #9 and ask the students if they could ever imagine themselves visiting a holy mouth man.

b. If they haven't caught on, read paragraphs 4, 5, 6 and ask them if they can see any sensible uses for the charm-box or font.

c. If they still haven't caught on, paraphrase paragraph #9 out loud while they read it silently. Replace "mouth-rite", "holy mouth man", and "magical materials" with the common Americans names for these as you read.

3. Part III

a. When the class has discovered that the Nacirema are really Americans, have the students read the article a second time silently, and after each paragraph ask a student to explain what is being described. For example, in paragraph #4 the class should be able to recognize: medicine chest, medicine doctor, prescription, and pharmacist.

b. As the students explain what Miner is describing, list the words which Miner uses and compare them with the items the students come up with. For example:

Charms, magical or curative potions	- medicine
medicine man	- doctor
ancient and secret language	- doctor's writing
herbalist	- pharmacist
gift	- payment

4. Part IV DISCUSSION: MINER'S STYLE

Return to the descriptions of the Nacirema on the chalkboard. Ask your students what in Miner's style leads them to describe the Nacirema with those words. Possible answers:

a. He uses words loaded with the message inferior: "potion", "medicine man", "charm", "barbarity", "crudity", "charm-box".

b. Instead of giving the Nacirema explanations (our explanations) for their (our) behavior, he pretends not to know and calls their (our) activities "rituals", "ceremonies", and "rites" as if they are done without sense, or for mysterious, magical reasons. Example: If we paraphrase paragraph #6 we would get something like "Beneath the medicine chest is a small wash basin. Each day every member of the family, in succession, enters the bathroom, bends down, turns on the hot and cold water taps, fills the bowl with warm water and briefly washes himself. The water comes from the reservoir and passes through a water purification plant where particles and bacteria are removed".

c. He exaggerates.
Example: In paragraph #4: "In this chest are kept the many charms and magical potions without which no native believes he could live."

5. Part V DISCUSSION: MINER'S PURPOSE

Ask your students why they think Miner wrote the article. Possible answers:

a. To satirize American culture.

b. To show how loaded words can color the reader's perceptions of the people described.

c. To show that outsiders, particularly anthropologists like Malinowsky, who write about non-Western cultures often miss the point of what they are describing or the reasoning behind it and that their judgements that non-Western cultures are inferior to ours are not to be trusted.

6. Part VI

Show a Tarzan movie or an African jungle movie in class. Afterwards have the students write a short paper in which they evaluate the film's portrayal of the "natives". Was it honest? Was it insightful? Was it informative? Was it fair? Evaluate the papers using the following criteria:

a. Students consider from whose point of view the "natives" are portrayed?

b. Do they question the white man's evaluation or understanding of the "natives" ideas, motives, purposes, behavior, etc.?

c. Do they question specific words and phrases the white man uses to describe the "natives"?

d. Do they question the film-maker's purpose in making the film?

e. Do they in any other way indicate that they are skeptical of the film's presentation of people of another culture?

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Have the students find newspaper or magazine articles describing people of various subcultures in the U.S. which use exaggeration, loaded words or phrases, or lack of explanation or influence the reader's perceptions negatively.
2. Teach the lesson "A Cross-Cultural Encounter" which appears in Through African Eyes, by Leon Clark. (See Unit B)
3. Begin the study of a non-Western culture.

TEACHER COMMENTS

Twelveth grade world affairs: "The students really enjoyed the lesson and recognized the importance of language in influencing people's attitudes. I think it is important that the students are slowly led to recognize the identity of the Nacirema, so that they don't feel that the teacher is only interested in playing a trick on them."

Eleventh grade English: "One of my students wrote: 'A society is people, not buildings or machines or roads. Society is attitudes, not rockets or hospitals or vending machines.' Cheryl Leonard, North High/ Worcester."

RESOURCES

Clark, Leon, ed. Through African Eyes Vol. IV. New York: Praeger, 1970. (T,H)*

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STUDENT STUDY SHEET FOR "BODY RITUAL AMONG THE NACIREMA"

VOCABULARY CHECK

You are to have a clear understanding of the following words, that is, you are to be able to define them in your own words and use them in sentences so that from your sentences the word's meaning is absolutely clear.

ANTHROPOLOGIST
EXOTIC
RITUAL
ETHOS
DEBILITY
WATTLE
DAUB
SHRINE
OPULENCE
RITE
NATIVE
POTION
MEDICINE MAN
HERBALIST
PRACTITIONER
CHARM
BARBARITY

FONT
ABLUTION
PATHOLOGICAL
PUNCTILIOUS
FORMALIZED
PARAPHERNALIA
AUGER
AWL
EXORCISM
SUPERNATURAL
SADISM
MASOCHISTIC
LACERATE
PREPONDERANTLY

COMPREHENSION QUESTIONS

1. Who are the Nacirema?
2. What is the fundamental belief underlying their whole philosophy?
3. How do we know their shrines are important to them?
4. What does a Holy Mouth Man do?
5. Are the Nacerima, in your opinion, at a higher or lower "stage of civilization"? Explain why in detail.

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* T - teacher reference; H - high school

FROM "BODY RITUAL AMONG THE NACIREMA" BY HORACE MINER*

1. The anthropologist has become so familiar with the diversity of ways in which different peoples behave in similar situations that he is not apt to be surprised by even the most exotic customs. In fact, if all of the logically possible combinations of behavior have not been found somewhere in the world, he is apt to suspect that they must be present in some yet undescribed tribe.....In this light the magical beliefs and practices of the Nacirema present such unusual aspects that it seems desirable to describe them as an example of the extremes to which human behavior can go.....

2. Nacirema culture is characterized by a highly developed market economy which has evolved in a rich natural habitat. While much of the people's time is devoted to economic pursuits, a large part of the fruits of these labors and a considerable portion of the day are spent in ritual activity. The focus of this activity is the human body, the appearance and health of which loom as a dominant concern in the ethos of the people. While such a concern is certainly not unusual, its ceremonial aspects and associated philosophy are unique.

3. The fundamental belief underlying the whole system appears to be that the human body is ugly and that its natural tendency is to debility and disease. Incarcerated in such a body, man's only hope is to avert these characteristics through the use of powerful influences of ritual and ceremony. Every household has one or more shrines devoted to this purpose. The more powerful individuals in the society have several shrines in their houses and, in fact, the opulence of a house is often referred to in terms of the number of such ritual shrines it possesses. Most houses are of wattle and daub construction, but the shrine rooms of the more wealthy are walled with stone. Poorer families imitate the rich by applying pottery plaques to their shrine walls....

4. The focal point of the shrine is a box or chest which is built into the wall. In this chest are kept the many charms and magical potions without which no native believes he could live. These preparations are secured from a variety of specialized practitioners. The most powerful of these are the medicine men, whose assistance must be rewarded with substantial gifts. However, the medicine men do not provide the curative potions for their clients, but decide what the ingredients should be and then write them down in an ancient and secret language. This writing is understood only by the medicine men and by the herbalist who, for another gift, provide the required charm.

5. The charm is not disposed of after it has served its purpose, but is placed in the charm-box of the household shrine. As these magical materials are specific for certain ills, and the real or imagined maladies of the people are many, the charm-box is usually full to overflowing. The magical packets are so numerous that people forget what

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*From American Anthropologist, Vol. 58, 1956. p. 503-507. Reprinted by permission of American Anthropologist.

their purposes were and fear to use them again. While the natives are very vague on this point, we can only assume that the idea in retaining all the old magical materials is that their presence in the charm-box, before which the body rituals are conducted, will in some way protect the worshipper.

6. Beneath the charm-box is a small font. Each day every member of the family, in succession, enters the shrine room, bows his head before the charm-box, mingles different sorts of holy water in the font, and proceeds with a brief rite of ablution. The holy waters are secured from the Water Temple of the community, where the priests conduct elaborate ceremonies to make the liquid ritually pure.

7. In the hierarchy of magical practicioners, and below the medicine men in prestige are specialists whose designation is best translated "holy-mouth-men." The Nacirema have an almost pathological horror of and fascination with the mouth, the condition of which is believed to have a supernatural influence on all social relationships. Were it not for the rituals of the mouth, they believe their teeth would fall out, their gums bleed, their jaws shrink, their friends desert them, and their lovers reject them. They also believe that a strong relationship exists between oral and moral characteristics. For example, there is a ritual ablution of the mouth for children which is supposed to improve their moral fiber.

8. The daily body ritual performed by everyone includes a mouth-rite. Despite the fact that these people are so punctilious about care of the mouth, this rite involves a practice which strikes the uninitiated stranger as revolting. It was reported to me that the ritual consists of inserting a small bundle of hog hairs into the mouth along with certain magical powders, and then moving the bundle in a highly formalized series of gestures.

9. In addition to the private mouth-rite, the people seek out a holy-mouth-man once or twice a year. These practicioners have an impressive set of paraphernalia, consisting of a variety of augers, awls, probes, and prods. The use of these objects in the exorcism of the evils of the mouth involves unbelievable ritual torture of the client. The holy-mouth-man opens the client's mouth and, using the above mentioned tools, enlarges any holes which decay may have created in the teeth. Magical materials are put into these holes. If there are not naturally occurring holes in the teeth, large sections of one or more teeth are gouged out so that the supernatural substance can be applied. In the client's view, the purpose of these ministrations is to arrest decay and to draw friends. The extremely sacred and traditional character of the rite is evident in the fact that the natives return to the holy-mouth-man year after year. despite the fact that their teeth continue to decay.

10. It is hoped that, when a thorough study of the Nacirema is made, there will be careful inquiry into the personality structure of these people. One has but to watch the gleam in the eye of a holy-mouth-man, as he

jabs an awl into an exposed nerve, to suspect that a certain amount of sadism is involved. If this can be established, a very interesting pattern emerges, for most of the population shows definite masochistic tendencies. It was to these that Professor Linton referred in discussing a distinctive part of the daily body ritual which is performed only by men. This part involves scraping and lacerating the surface of the face with a sharp instrument. Special women's rites are performed only four times during each lunar month, but what they lack in frequency is made up in barbarity. As part of this ceremony, women bake their heads in small ovens for about an hour. The theoretically interesting point is that what seems to be a preponderantly masochistic people have developed sadistic specialists....

11. Our review of the ritual life of the Nacirema has certainly shown them to be a magic-ridden people. It is hard to understand how they have managed to exist so long under the burdens which they have imposed upon themselves. But even such exotic customs as these take on real meanings when they are viewed with the insight provided by Malinowski when he wrote (1948-70):

> Looking from far and above, from our high places of safety in the developed civilization, it is easy to see all the crudity and irrelevance of magic. But without its power and guidance early man could not have mastered his practical difficulties as he has done, nor could man have advanced to the higher stages of civilization.

EXAMINING PERCEPTIONS of AFRICA:

CROSS
CULTURAL

Whenever people from two different cultures meet, misunderstandings may develop, since each judges the behavior and values of the other from his/her own cultural perspective. The misunderstanding may be deepened when fear or anxiety are involved in the encounter. This lesson is designed so that the students will emotionally experience such an encounter - first, one that took place in the U.S.; second, one that took place in the Congo.

This lesson was originally taught in a high school social studies class and in an in-service course for social studies teachers. It has also been adapted for use in the intermediate grades. (See reading materials at the end of lesson.)

ENCOUNTER

GENERAL OBJECTIVE

Students will identify and examine their perceptions of Africa and Africans and will examine the sources of those impressions.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they are able to emphathize with both protagonists in a cross-cultural encounter, both in this lesson and later in an illustration of another cross-cultural encounter by stating the emotions of each protagonist during the encounter, or by role playing the point of view of each protagonist in the situation.
2. Students will analyze a conflict situation to discover possible sources of misunderstanding, both in this lesson and later in an illustration of another cross-cultural encounter.
3. Students will demonstrate that they recognize that some European commentators on Africa did not understand African cultures, both in this lesson and later in another reading about Africa, by questioning the validity of the author's interpretation of situations.

MATERIALS

1. Student copies of Clark, Through African Eyes: The Colonial Experience, pages 13-18.
2. Student copies of Clark, Taxi Incident (See Interest Approach.)

INTEREST APPROACH

1. Tell the students that they are going to read a story and that as all students read they should pretend that they are the "I" of the story. Also ask the students to complete the open-ended statements in the last line of the story, when they have finished reading it, on a sheet of paper.

2. Mentally divide the class and give the first of the following paragraphs to one half and the second to the other half.

> One night last summer I was walking in a rough part of town. It was late and no one was around. A taxi came up from behind and so startled me that I tripped on a broken bottle getting out of its way. I picked up the bottle and was looking for somewhere to put it when I noticed that the taxi had stopped a hundred yards ahead. Suddenly three doors of the taxi opened and four kids in leather jackets jumped out and started running towards me. I looked quickly in all directions to see where I could run but the houses were too close together and there were no lights anywhere. I only had a moment to think what to do. As they came close I.... and they.... and then I....
>
> One night last summer Jack, Ray, Dick and I were coming home late from the show. I knew my mom would already be worried so I suggested taking a taxi to get home quicker. After we got in I went through my pockets and realized that I had spent all my money and I remembered that the other guys had spent all theirs. I nudged Jack in front and then Dick next to me and gave each of them the sigh and told Dick to nudge Ray. About three blocks from my house we turned the corner real fast and there was this crazy guy, or maybe he was drunk, standing in the middle of the road and we almost hit him. This got the driver real mad, and we knew he wasn't thinking much about us. I said, "Right here, please," and he stopped suddenly. We opened the doors and ran as fast as we could back in the other direction. We figured if he tried to chase us, we'd just split up at the corner. But before we got there we had a surprise waiting for us. The crazy guy was standing in the middle of the street, just waiting for us. As we got closer we saw danger. He had a broken bottle in his hand, and we knew by his face that he meant business. As we got closer he.... and we.... and then he....

3. After the students have read the stories and completed the open-ended statements, explain that you have given each half of the class a different account of the same incident -- one from the point of view of an adult, the other from the point of view of a youngster. Ask students from each half to retell the story (saying whose point of view was read) not recounting their own responses to the open-ended statements.

4. After these accounts are given, the sources of the misunderstanding should be discussed by the whole class, how each party saw their

actions and perceived the motives and actions of the other, and how the setting of the incident affected their perceptions of each other.

5. Have the students share their responses to the open-ended statements in small groups or with the whole class.

PROCEDURE

1. Explain that the students are about to read an account which describes a situation similar to the one they have just experienced. The students should now be able to empathize with both parties. Give half the class Stanley's account, the other half King Mojimba's account from Through African Eyes. Ask the students to think of the other person's perception of the event while they read their version of the story.
2. Divide the class into groups, each group choosing a representative to restate the conflict.
3. Have the representatives retell the situation. Ask the other side if they agree with the account as it was presented.
4. Give each group the other side's account to read.
5. Discuss the actual case of the misunderstanding-- a cross-cultural misunderstanding brought about by Stanley not understanding the King's greeting.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Discuss some of the aspects of Stanley's culture which caused him to fire on the Congolese. Discuss some aspects of King Mojimba's culture which caused him to greet Stanley the way he did.
2. Have all the students read only Mojimba's account and then hypothesize about how Stanley felt.
3. Play the educational game, Culture Contact. (See Resources.)
4. Have the students analyze and role play another cross-cultural situation

illustrated in a movie, a selection from a book, or an incident from the community. For instance, Heinlin's Stranger in a Strange Land, pages 122-124 contains dialogue between two Americans trying to understand the beliefs and values of a Martian.

5. Substitute a cross-cultural encounter you or your students have experienced.
6. Have students write an essay or a poem about a **time** when they were afraid.
7. Do the lesson "An Introduction to the Study of 'Other' People."
8. Do the lesson "Films and Africa."
9. Research the responses of Indians and Europeans to the Europeans' entry into North America.

TEACHER COMMENTS

Eleventh grade: "The students became very involved in the lesson. They were quite accurate in recreating the experience of the other group."

Fifth grade: "Although they did not use the sociological vocabulary, without any guidance from me, the students compared the incident with middle-class Whites who misinterpret and "look down upon" the life styles of low-income people."

Fifth grade: "Even my slow readers were very interested in this material. The students thought it was exciting, good, weird. They were more sympathetic to the Africans; yet, they had an understanding of both sides. Many compared the encounter to the methods the white people used to invade Indian territory. They even related it to their own lives. You don't get in as many arguments if you try to understand the other person."

RESOURCES

Books

Clark, Leon E. "The Colonial Experience: An Inside View". Through African Eyes: Culture in Change. Vol. IV. New York: Prager, 1970.

Fersh, Seymour ed. Learning About People and Cultures. Evanston; Illinois: McDougal, Littell and Co., 1974. (T,H)

Pfeiffer, J. William and Jones, John E. A Handbook of Structural Experiences for Human Relations Training. La Jolla, California: University Associates, 1972 - 1977. (Adult activities but adaptable to high school classes.)

Samovar, Larry A. and Porter, Richard E. Intercultural Communication: A Reader. Belmont, California: Wadsworth Publishing Company, Inc., 1972. (T)

Simulations

"Culture Contact," Abt Associates, 53 Wheeler Street, Cambridge, MA 02138. A role play simulation which shows misunderstanding which can develop when a trading expedition arrives on an island inhabited by a pre-industrial society.

"Bafa Bafa," by Gary Shirts, Simile II, 1150 Silverado, La Jolla, CA 92037. Groups are given different sets of fictitious cultural values and are asked to role play interactions.

THAT WAS NO WELCOME*

Henry Stanley was the first white man to travel down the entire Congo River. He was a newspaper man and wrote a book about his travels. In the story below, he tells how he was met by some Africans while traveling down the Congo in a canoe about 100 years ago.

> About 8 a.m. we saw a marketplace where there were many small canoes. Then men got into them and circled all around us. We stayed still for a long time, but they became bolder and began to throw their wooden spears whenever anyone cried "Mutti" (the word for sticks). We shot our guns a few times, which made them leave. Drums then awakened the whole country, and horns blew deafening blasts. Some canoes boldly followed us.
>
> About 10 a.m. we came to another market. Here, too, warriors were waiting, and again we had to use weapons. With a lot of noise the little canoes disappeared quickly down the river.
>
> At 2 p.m. we came into a very large stream. There we saw a great fleet of canoes in the middle of the stream. Then canoe men, standing up, gave a loud shout when they saw us and blew their horns louder than ever. Looking upstream, we saw a sight that sent the blood tingling through every nerve and fiber of our bodies: a fleet of gigantic canoes bearing down upon us, which were bigger in size and numbers than anything we had seen...
>
> We had enough time to count the number of the war vessels. There were 54 of them! A monster canoe led the way, with two rows of paddlers standing up, 40 men on a side, their bodies bending and swaying like a barbarous chorus driving down toward us.
>
> In the bow there were ten young warriors, their heads gay with red feathers; at the stern, eight men with long paddles, whose tops were decorated with ivory balls, guided the monster vessel; and dancing up and down from stern to stern with ten men, who looked like they were chiefs.
>
> The crashing sound of large drums, a hundred blasts from ivory horns and thrilling chant from 2,000 human throats did not help to calm our nerves. But we had no time to pray... As the first canoe came rushing down, I turned to take a last look at our people and said to them:
>
> "Boys, be firm as iron; wait until you see the first spear, and then take good aim. Don't fire all at once. Keep aiming until you are sure of your man. Don't think of running away, because only your guns can save you."
>
> The monster canoe aimed straight for my boat, as though it would run us down; but when it was fifty yards away, it

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* Adapted from Stanley, Henry. Through the Dark Continent. Vol. II. New york: Harper & Row, 1885. p 268-73.

swerved to the side. When it was nearly opposite us, the warrior threw their spears and on both sides there was a noise of rushing bodies. But every sound was soon lost in the ripping, crackling gunfire. After firing for five minutes we saw that the enemy was regrouping about 200 yards above us.

We were angry now. It was a murderous world, and we felt for the first time that we hated the filthy people who lived in it. We followed them upstream until we saw their villages. We made straight for the river banks and fought in the village streets with those who had landed. We hunted them in the woods until we finally stopped.

THAT WAS NO BROTHER*

In the story below King Mojimba, who lived along the Congo River, tells how his people welcomed the first white man they had ever seen. He told his story to a Catholic priest.

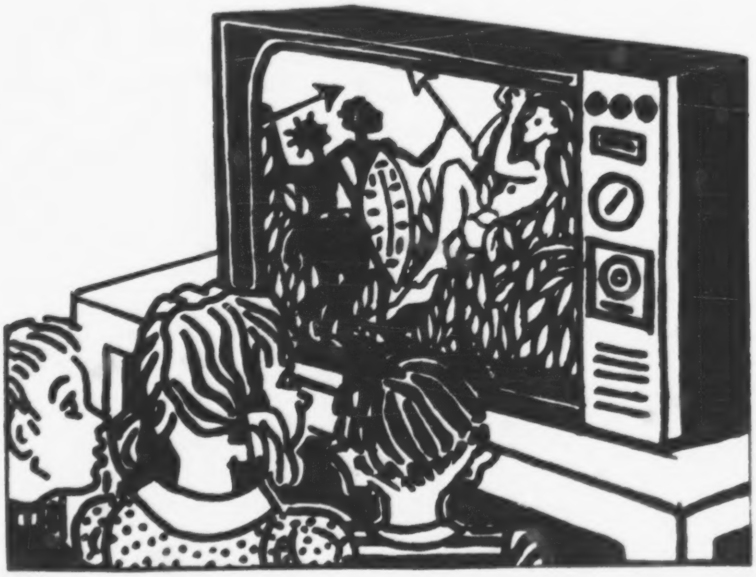
> When we heard that the man with white skin was traveling down the river, we were open-mouthed with surprise. We stood still. All night long the drums told the strange news -- a man with white skin! That man, we said to ourselves, has a white skin. He must have got that from the river-kingdom. He is one of our brothers who was drowned in the river. All life comes from the water, and in the water he has found life. Now he is coming back to us. He is coming home.
>
> We will prepare a feast, I ordered... We will go to meet our brother and bring him into the village with rejoicing! We put on our ceremonial dress. We got the great canoes. We listened for the gong which would tell us that our brother had arrived. Now he enters the river! We swept forward, my canoe leading, the others following, with songs of joy and dancing, to meet the first white man our eyes had ever seen and to honor him.
>
> But as we came near his canoe there were loud sounds, bang! bang! and fire-sticks spit bits of iron at us. We were frightened; our mouths hung wide open and we could not shut them. Things such as we had never seen, never heard of, never dreamed of -- they were the work of evil spirits! Several of my men plunged into the water... What for? Did they fly to safety? No -- for others fell down also in the canoes. Some screamed terribly, others were silent -- they were dead, and blood flowed from little holes in their bodies. "War! that is war!" I yelled. "Go back!" The canoes sped back to our village with all the strength we could give to our arms.
>
> That was no brother! That was the worst enemy our country had ever seen...
>
> And still those bangs went on; the long sticks spit fire. Flying pieces of iron whistled around us and fell into the water with a hissing sound. Our brothers kept on falling. We fled into our village -- they came after us. We fled into the forest and threw ourselves on the ground. When we returned that evening our eyes saw fearful things: our brothers, dead, bleeding, our village plundered and burned, and the water full of dead bodies.
>
> The robbers and murderers had disappeared.
>
> Now tell me: has the white man treated us fairly? Oh, do not speak to me of him! You call us wicked men, but you white man are more wicked. You think because you have guns you can take away our belongings. You have sickness in your heads, for that is not justice.

* Adapted from remarks of King Mojimba, as told to Father Joseph Fraessle, reprinted here from Heinrich Schiffers, The Quest of Africa, New York: G.P.Putnam's Sons, 1957. p. 196-7. Reprinted by permission of G.P. Putnam's Sons.

EXAMINING PERCEPTIONS of AFRICA

One of the first steps in learning about non-Western cultures is to recognize the need to assess the credibility of the presentation of another culture in the media. For instance, a recent study indicates that American children associate Africa with words like jungle, spears, natives, poison darts, cannibals, etc.-- just the kind of image of Africa depicted in jungle-type movies and cartoons on TV. Once children recognize that the media influence their impressions of Africa, they are able to begin to investigate the authenticity and purpose of the presentation and to examine it for stereotypes.

The following lesson is designed to show intermediate school children how films can misrepresent a culture. By seeing that other people can develop misconceptions about America from U.S. films, it is hoped that the students will gain some insight into how they may develop stereotypes on non-Western people by unquestioningly accepting the media's presentations.



FILMS and AFRICA

Originally taught in a sixth grade language arts class, this lesson could be used throughout the intermediate and upper grades in social studies and language arts classes.

GENERAL OBJECTIVE

Students will identify and examine their perceptions of Africa and Africans and will examine the sources of those impressions.

BAKGROUND INFORMATION

The films most American children see about Africa are Tarzan-type jungle films. A parallel situation exists in Africa. Most of the American films African children see are the cowboy and Indian type. As many American children are amazed to discover that Africa is not jungle and Africans are not spear-throwing "natives," some African children are surprised when they meet an American who has never seen a cowboy or an Indian -- except in a film.

PRE-REQUISITE

Word Association Pre-Test.

MATERIALS

Student copies of "Dialogue Among Three Boys" (See materials at end of lesson.)

SPECIFIC OBJECTIVES

1. Students will demonstrate that they recognize that the media sometimes misrepresent African cultures by describing the stereotypes that they have seen in specific films and/or TV programs.

2. Students will demonstrate that they have analyzed the media for the influence of the profit motive by describing specific films about Africa where the profit motive is a factor.

3. Students will state examples of stereotypes in "Dialogue Among Three Boys" and some of their personalstereotypes.

INTEREST APPROACH

Ask for volunteers to read parts in a dialogue. (See end of lesson)

PROCEDURE

1. Have the volunteers read the dialogue. Discuss the study questions at the end of the dialogue.

2. In addition, discuss the following questions:
    a. Do you really think the setting is America? Why or why not?
    b. Do you think the boys have an accurate picture of the way America is? Why, or why not?
    c. Why do you think peoplemake movies like the ones the boys saw? (Guide the students to recognize that a low-cost film that draws a large audience will make a large profit.)
    d. What are some other ways that these boys could learn about the United States? (Books, magazines, talking to Americans, radio...)

3. Introduce the word "stereotype." Explain that the three boys in the story formed a stereotype from the movie. Ask the students to describe the stereotype.

4. Ask students what stereotypes they think teachers have of students (such as stereotypes of students who are messy, who have not been promoted, who are from a minority group, who don't do their homework).

5. Discuss stereotypes that students have of teachers: (such as teachers cannot be hip, don't have personal lives, are natural adversaries of students, etc.).

6. Discuss how teachers and students get stereotypes of each other.

7. Hand out tabulations of your students' responses to the word association

pre-test on Africa. Have the students examine the responses and describe any stereotypes reflected in the tabulation.

8. Ask the students how they developed the stereotypes they have-- how they learned about Africa. Lead them to recognize that at least part of their perceptions are from films and programs on TV.
9. Discuss whether films and TV programs give an accurate presentation of Africans. Discuss whether the Africans presented are stereotypes.
10. Discuss the motivation of some film and TV producers. Lead the students to recognize again that as the goal of some producers is to make profit, they are looking for exciting films that are cheap to make and will draw a large audience.
11. What are some other ways of learning about Africa? (Talking with Africans, locating books and films which accurately depict Africa, etc.)

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Assign each student a film or a program about Africa on TV. While he watches the film or program, he should consider questions like these:
   a. According to the film, what would you think the geographical features of Africa are like?
   b. How often would you think Africans are threatened by wild animals?
   c. What kind of jewelry did the Africans wear?
   d. What are the relationships between black and white people? Who usually makes the decisions?
   e. Would you like to have an African as a friend? Why?
   f. How are Africans portrayed? Are they stereotyped?

   After watching the films, have small groups of students discuss the impressions they formed.
2. Assign other TV programs to determine if minority groups in the U.S. are stereotyped: Blacks, American Indians, Asian-Americans, Spanish-speaking Americans.
3. Have the class develop criteria for evaluating books, programs, and films about Africa. Some of the criteria might be:

   Is the book or film interesting?
   Are Africans presented as real people or are they stereotyped?
   Is the author African or does he have a "feeling" for Africa?
   How long ago was the book or film published or produced?

4. Do the lesson "A Cross-Cultural Encounter."
5. Collect newspaper articles on Africa. Analyze them to determine if they stereotype Africans or African governments.
6. Collect newspaper articles about various American minority groups. See if they stereotype minority groups.
7. Design a lesson for students to determine if they first notice similarities or differences among people from different cultures than their own.
8. Use only the first scene from the dialogue. Let students finish the dialogue, taking a different point of view about why they liked/disliked the movie. The teacher may take one of the roles to facilitate the dialogue.

TEACHER COMMENTS

Sixth grade: "The students were very interested in acting out the dialogue and had no difficulty in recognizing the importance of the profit motive in TV productions. I think it's very important that this lesson be followed by other exercises in evaluating materials on Africa and their credibility (does the author know Africans and is he sensitive to their cultures?) and for the date of the materials. So many films on Africa are outdated."

Fifth grade: "The children enjoyed the dialogue approach for getting the point across. They got the point quite readily."

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DIALOGUE AMONG THREE BOYS

Foday: What are you doing tonight, Momoh?

Momoh: Nothing. What did you have in mind?

Foday: What about going to the cinema? I was told there is a good cowboy film on tonight. What about you, Bockarie? Would you like to go?

Bockarie: Sure. What time does it start?

Foday: Around 8 o'clock. Let's go a little early, so we can see the advertisements.

Momoh: O.K. We can meet in front of the cinema at 7:30.

Bockarie: Right.

(After the movie)

Momoh: That was a great film. Didn't you think so?

Bockarie: Yeah. I wish I could go to Asu, so I could buy a horse and ride around the countryside like Tex did in the picture.

Foday: I think those guns that Tex's brother had were really neat. But I don't think I would shoot people like he was doing all the time. He must have killed thirty people altogether.

Momoh: I agree. It seems that all they ever do in Asu is rob banks and kill people. They don't seem to be civilized.

Bockarie: I really liked the way the Asu people dressed-- the men wearing the big hats and kerchiefs and the women wearing long dresses. But I'm surprised they don't get hot wearing those things around all the time.

Foday: The only thing that worries me is if I went there, the natives might shoot me because I'm different. Here in our country we treat strangers very well, but in the film it looked like the Asu people didn't like people from other places hanging around.

Momoh: You know, Foday, I think you're right about the way they treat strangers.

Bockarie: Yeah. You know, I don't think I could eat the kind of food they eat in Asu either. It seems like they're eating meat all the time. Never any rice.

Foday:	Maybe we're lucky to be living where we are.
Momoh:	I don't know. Before I wanted to go to Asu, but now I think I'd rather stay here.
Bockarie:	Let's go home.
Momoh:	All right. Let's go.

Directions: Answer the following questions in complete sentences. You may look at the dialogue if you wish.

1. Where do you think the three boys were from? Why?
2. Where does the movie take place?
3. How do you think Foday felt about the people of Asu?
4. Do you think Foday's impression of the Asu people and their country was correct? Why, or why not?
5. How could Foday learn more about the country of Asu?
6. Why do you think Momoh said he didn't think the people were civilized?
7. Without looking in your dictionary, what do you think is the meaning of "civilized"?
8. Foday uses the word "natives." Again, without using your dictionary, what do you think that word means?
9. From the information in the story, would you like to live in Asu? Why, or why not?
10. Where do you think the country of Asu is located?

The Diversity of AFRICA

Introducing Liberian & Kenyan cities through Photographs

Recent research indicates that the majority of American children have stereotypic views of Africa: they consider African life styles strange and completely foreign. Based on the assumption that children have already been exposed to traditional aspects of African life, this lesson was designed to present some of the visual similarities between Liberia and the United States. In the following lessons, differences between the two countries can be discussed in the context that both traditional and Western life styles exist in Liberia.

As Americans tend initially to evaluate people and cultutes in terms of their visual images, photographs have been chosen as the focus of the lesson. Also, students are immediately interested in a large photograph: they are able to examine it closely when they can hold it in their hands or put it on a desk. These particular photographs have been selected because each one contains many images familiar to Americans, such as Western-style building and dress. Mixed with these familiar images are a number of different ones, such as Liberian vegetation and traditional clothing.

It is not important that the students immediately form a correct interpretation of what they see but rather that they begin to form hypotheses about what they see. They should begin thinking about why things in Liberia are as they are and keep these questions and hypotheses in mind as they continue to study Africa.

This lesson was originally taught in the 7th grade, but could be used in social studies classes at all grade levels.

GENERAL OBJECTIVE

Students will perceive Africa as a diverse continent.

BACKGROUND INFORMATION

Americans are often amazed that African cities resemble American cities and other cities throughout the world -- a result of the common causes and needs of cities. About fifteen to twenty per cent of the population of Africa lives in these urban centers where Western and traditional ways of life exist side by side or have been combined into new life styles. In many African cities, there is usually a "modern" section where Western technology, products, and culture are centered. As in American cities, ethnic neighborhoods and more traditional ways of life can be found in other sections of the city.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they perceive Liberia and Kenya as diverse countries, having both Western and traditional ways of life

    in an "each-one-teach-one" session (the student teaches another student what s/he has learned),
    in a letter written to describe Liberian and Kenyan cities, or
    in spontaneous comments they make to fellow students while looking at the photographs.

2. Students will list hypotheses about the reasons for the various styles of clothing, architecture, etc. they notice in the photographs.

3. Students will identify familiar and unfamiliar items in the photographs and articulate them

    in a list,
    in an essay, or
    in spontaneous comments to fellow students while looking at the photographs.

MATERIALS

1. Slides or photographs available from African Studies Centers.
2. Other audio-visual materials: (See Resources.)

INTEREST APPROACH

Tell the class that it is going to look at some photographs from Liberia and Kenya. Have a student locate the countries on a map. Ask the students what they think they will see in the photographs.

PROCEDURE

1. Divide the class into six small groups and appoint a recorder for each group. Place a photograph face down in frontof each group, or show a slide or poster.
2. Write the question, "What do you see in the photograph that you did not expect to see in a photograph of Africa?" on the chalkboard. Tell the class that the recorder should write down their answers because later each group will report to the class. Walk around the classroom, giving assistance, if necessary, with ideas on things to look for: products, clothing, equipment, facilities, commerce, transportation, the action of the photographs. Allow the students from 10-20 minutes to look at the photograph.
3. Repeat the same procedure with the question, "What do you see in the photograph that looks different or unusual to you? Can you think of an explanation for it?"
4. Repeat the same procedure with the question, "Do you have any questions about the photograph or something in it?"
5. After all the groups have finished gathering their data, ask each group to make a report to the class. During the presentation, the photograph should be held up in front of the class or shown with an opaque projector. All the students in the class should be encouraged to hypothesize about and discuss the questions raised by the group. The teacher should guide the students to formulate reasonable hypotheses.
6. At the end of the lesson, the photographs can be put on a bulletin board for all the students to examine.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. View the filmstrip "Life in Cities." (See Audio-Visual Resource Section.) Discuss how America and African cities are alike.
2. Mix up slides of America and African cities. Have students try to

identify the cities. Then name and locate them. Discuss why cities look alike.

3. Discuss how stereotypes are formed.
4. Discuss why some Americans have misconceptions about Africa and Africans.
5. Have the students write stories about the photographs.
6. Teach the lesson "An Introduction to the Study of 'other' People" at the high school level.
7. Teach the lesson "Cross-Cultural Encounter."
8. Teach the lesson "Films and Africa."
9. Individualize the lesson.
10. Encourage students to describe the architectural and social composition of one particular city block in an African city which they may see on film, and then to discuss their blocks in relationship. Watch for stereotypes.

TEACHER COMMENTS

Seventh grade: "I enjoyed teaching this lesson, even though I've never been to Africa. As I went from group to group, the students asked me questions about the details of the photographs, and I became involved in formulating hypotheses with the students: some of the items in the store are different than ours because they are processed locally, some are the same because they are imported. Later we cheked our hypotheses with a returned Peace Corps Volunteer from Africa."

Fourth grade: "The students spent a complete hour absorbed in looking at one photograph. They did have some difficulty labeling unfamiliar objects. Showing and telling might be the most effective method of evaluation at this level. It is helpful to use an opaque projector, so that all the children can see the details of the photograph during the reporting session."

Sixth grade: "I found that listening to the comments of the students was the most valid form of evaluation, since the students at this age will say far more that they will attempt to write. The lesson led into a study of Liberian clothing and foods."

Twelfth grade world affairs: "My students really enjoyed this lesson. I heard comments like, 'I thought all Africa was jungle.' They were able to form quite valid hypotheses to answer some of their own questions."

Fifth grade: "One of my student's comments summarizes the class' reaction to the lesson: 'They should show this part of Africa on TV, too.'"

RESOURCES

Books

Beyer, Barry. Africa South of the Sahara. New York: Crowell, 1969. (T)

Burke, Fred. Africa. Boston: Houghton-Mifflin, 1970. (T,H)

Kimble, George. Tropical Africa Today. St. Louis: McGraw-Hill, 1966. (T,H,J)

Murphy, Jefferson E. and Stein, Harry. Teaching Africa Today: A Handbook for Teachers and Curriculum Planners. New York: Citation Press, 1973. pp. 148-169. (T)

Providence/Teacher Corps. African Studies for Middle Schools. Providence, R.I.: Teacher Corps, 1973.

Audio-Visual

"Life in Cities" Living World of Black Africa. (See A-V Resource Section)

An African City: Contrasting Cultures - film available from Audio-Visual Services, University of Illinois, 1325 South Oak St., Champaign, Illinois 61820.

Families of West Africa: Life in the City. - 4 filmstrips produced by Encyclopedia Brittanica and available from Audio Visual Services, University of Illinois, 1325 South Oak St., Champaign, Illinois 61820.

Slides through African studies Centers (See Teacher Resource Section).

THE DIVERSITY OF AFRICA

A VISUAL SURVEY

The purpose of this lesson is to introduce students to the diversity of Africa's land and people and to generate positive attitudes toward the study of Africa. It is designed for students who have stereotypes about Africa fostered by travel advertisements, Tarzan books, and late night movies.

The lesson provides a first step in developing a more balanced, less simplistic view of Africa. Slides are used because they offer a concrete, vivid picture of Africa's variety.

The word association game described in the lesson is used to encourage students to examine their own perceptions of Africa both before and after the slides are shown. It is important to allow all students to express their feelings about Africa before, during, and after the slides to share these feelings with both you and their classmates.

The lesson was originally taught in social studies classes in the intermediate grades but could be adapted for use at the higher levels.

GENERAL OBJECTIVE

Students will perceive Africa as a diverse continent.

BACKGROUND INFORMATION

It is almost impossible to summarize the diversity of Africa. About 60% of Africa is grassland; only 12% is rainforest. The rest of the continent is desert and steppe except for the Mediterranean climatic regions found on the northernmost and southernmost edges of the continent.

Black people form the majority of the population of the Sub-Saharan Africa, White European settlers in Southern Africa are a small, but ruling majority and a small minority of East Indians live in East Africa and Southern Africa. Most of the population of North Africa is composed of Caucasian Arabs and Berbers.

While some Africans live in rural towns in traditional homes, others live in small towns in homes constructed of cement brick with zinc roofs. About 15-20% of the African population lives in metropolitan areas where the city centers resemble cosmopolitan cities throughout the world. In addition to the various traditional African cultures, Western ways of life and new life styles -- resulting from the integration of traditional and Western cultures -- exist side by side. They are reflected in the variety of dress, architecture, and values.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they perceive Africa as a diverse continent by describing its diversity in reference to clothing, geography, transportation, children, games, housing, and religion.
2. Students will demonstrate that they have evaluated their impressions of Africa by comparing and analyzing their two sets of responses to the word

association game.

3. Students will demonstrate that they relate the influence of "jungle" movies to the American stereotypes of Africans in a class discussion, or by commenting on the inaccurate portrayal of Africans in a "jungle" movie they are assigned to see in class or at home on TV.

MATERIALS

1. Slides showing the diversity of Africa.
2. Slide projector.

INTEREST APPROACH

Ask the class how many students have seen Tarzan movies. Ask what they have learned about Africa from watching them. Record their responses on the blackboard.

PROCEDURE

1. Explain to the class that they are going to play a game and you want then to practice with some examples. Write "Africa" in big letters on the board. Tell the students that when you say a word, they are to think of Africa and write down the first word that comes to mind. Example: say the word "animal." Ask the students to write down the first word that they think of, reminding them that they are thinking of Africa. Use the word "food" as another example. Ask the students to tell what responses they wrote down to see if they have the idea.
2. Ask the students to number their papers from one to seven and tell them you are going to continue playing the game. The words for the Word Association Game are clothing, geography, transportation, children, games, housing, religion. Collect their papers after they have finished.
3. Tell the students that you are going to show them seven different categories of slides (the ones mentioned above) and that you are not going to say

anything about the slides but that you want them to look very carefully at each one. It is suggested that you allow the students to talk with one another as they are viewing the slides. For the slides on clothing, advise the class to concentrate on the clothing the people are wearing. For the slides on geography, they should concentrate on geographical features, etc. After each category is finished, allow students to give their reactions orally to the slides in that category. It is important to accept all their comments on an equal basis to encourage the students to give their true reactions.

4. After you have shown the slides, allow students to ask questions about the slides or about Africa in general. Questions that you cannot answer could serve as project topics for small groups of interested students.

5. Redirect the class to examine their comments about Tarzan movies which you wrote on the blackboard at the beginning of the period. Ask the students if they would like to make any further comments about Tarzan movies. Raise the following questions with the class:

   a. Who makes Tarzan movies?
   b. Why are they made?
   c. Where are they made?
   d. Are they good? Bad? In what ways?

6. Administer the same word association game and compare, with your students, their responses before and after the lesson. This should not be treated as a test, but simple as a game which can be used as a learning experience for both teacher and the students.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Use student questions about Africa as the basis for a unit or for project topics on Africa.

2. Invite an African student in the area to come to answer student questions. Perhaps the student would be willing to teach a children's game or a song from his country. (See Human Resources Appendix.)

3. Teach the lesson "Films and Africa". (See Table of Contents.)

4. Have the children compare the three life styles of the children in A Week in Aya's World, Okolo in Nigeria, and Sia Lives on Kilimanjaro.
5. Individualize the lesson by having interested children look at the slides through a slide viewer and make the word association game into a study sheet.

TEACHER COMMENTS

Sixth grade: "The children enjoyed both the game and the slides very much. We found it very effective to allow the students to observe each slide as closely as possible without teacher commentary. This approach encouraged maximum inquiry on the part of the students and thereby brings out questions which might not otherwise arise. (e.g. Where did Africa get its name?) There were many questions asked which we could not answer. Providing answers is less important than encouraging the students to research their questions and share what they learn with the rest of the class."

Fourth grade: "My students did not respond to the modern aspects of Africa such as cities. But when they saw such things as 'traditional houses', they said, 'Yeah, that's what I answered --huts'. It seems they have such strong stereotypes of Africa they either don't perceive the slides of modern Africa or they don't associate them with Africa. Probably the only solutions are to be sure the modern aspects are mentioned in class discussion after seeing the slides and to reinforce the concept of the diversity of Africa in lessons throughout the year."

RESOURCES

Books

Bernheim, M. A Week in Aya's World: The Ivory Coast. New York: Collier McMillan, 1969. (E)

Beyer, Barry. Africa South of the Sahara. New York: Crowell, 1969. (T)

Buckley, Peter, Okolo of Nigeria. New York: Simon and Schulster, 1962. (E)

Burke, Fred. Africa. Boston: Houghton-Mifflin, 1970. (T,H)

Burke, Fred. *Africa: Selected Readings*. Boston: Houghton, Mifflin, 1969. (T,H)

Carpenter, Allan et al. *Enchantment of Africa Series*. Chicago: Children, 1972. (T)

Hall, Susan. "African Mythology." *Are You Going To Teach About Africa?* New York: African-American Institute, 1970. (T)

Hicks, E. Perry and Beyer, Barry. *Africa Inquiry Maps*. Sunburst Communications, 1977. (T)

Kimble, George. *Tropical Africa Today*. St. Louis: McGraw-Hill, 1966. (T,H,J)

Lindgren, Astrid. *Sia Lives on Kilimanjaro*. New York: MacMillan, 1959. (E)

Murphy, E. Jefferson. *History of African Civilizations*. New York: Thomas Y. Crowell, 1972. (T,H)

Murphy, E. Jefferson. *Understanding Africa*. New York: Crowell, 1978. (T,H,J)

Providence/Teacher Corps. *African Studies for Middle Schools*. Providence, R.I.: Teacher Corps, 1973.

Rich, Evelyn Jones and Wallerstein, Immanuel. *Africa: Tradition and Change*. New York: Random House, Inc., 1972. (T,H,J)

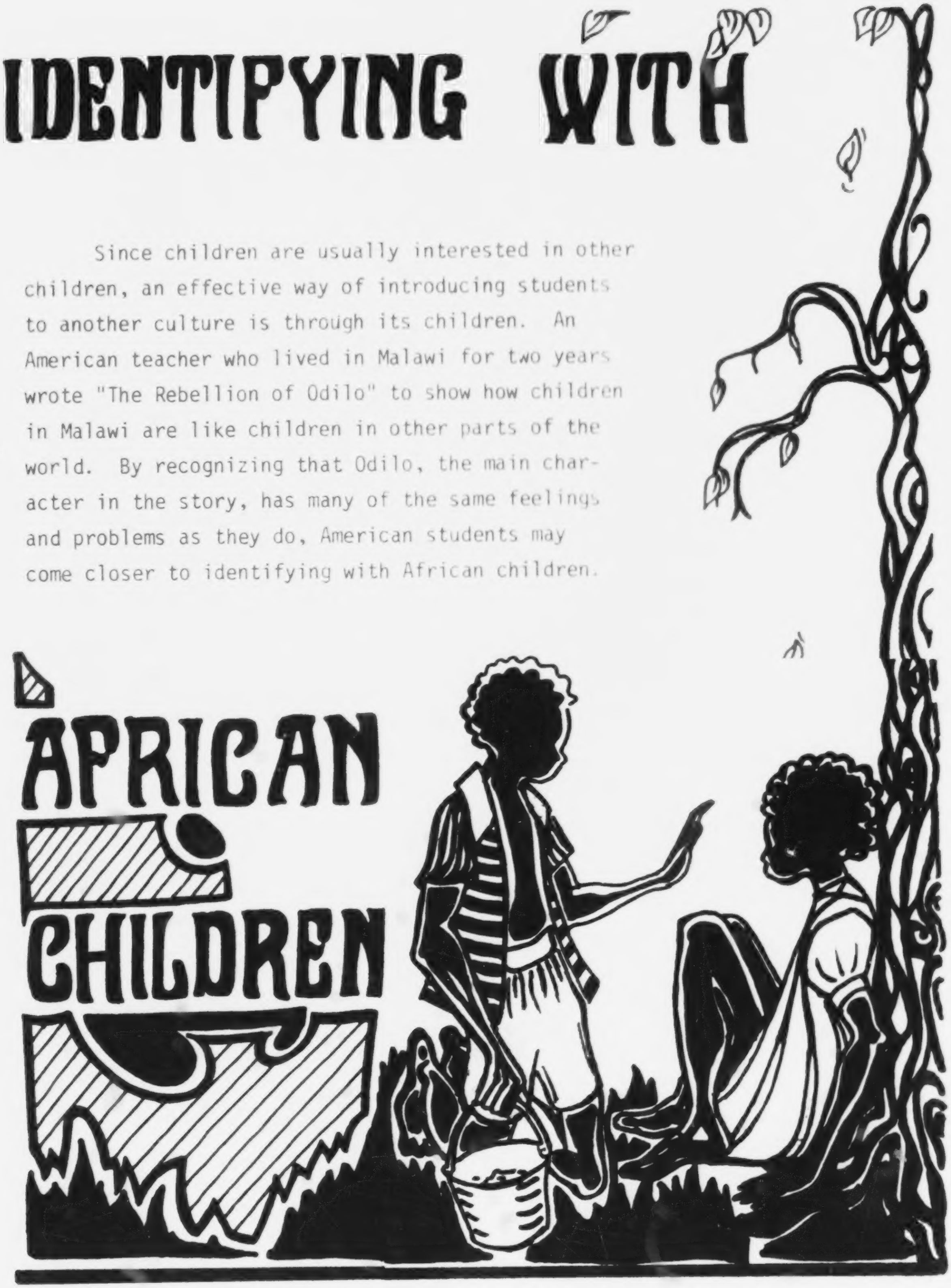
Williams, John A. *Africa: Her History, Lands and People*. New York: Cooper Square, 1973. (J,H)

Willis, A.J. *The Story of Africa*. New York: Africana, 1972. (J,H)

World Bank. *World Bank Atlas: Population, Per Capita Product and Growth Rates, 1977*. Washington, D.C.: World Bank, 1977. (T,H)

IDENTIFYING WITH AFRICAN CHILDREN

Since children are usually interested in other children, an effective way of introducing students to another culture is through its children. An American teacher who lived in Malawi for two years wrote "The Rebellion of Odilo" to show how children in Malawi are like children in other parts of the world. By recognizing that Odilo, the main character in the story, has many of the same feelings and problems as they do, American students may come closer to identifying with African children.



The setting for the story is Malawi, the characters have typically Malawian names, but the plot is one which might occur anywhere.

The lessons were originally taught in a fifth grade social studies class. They could also be used in social studies and language artsclasses throughout the intermediate grades. In the primary grades, the story could be read to the students.

GENERAL OBJECTIVE

Studentswill identify with the roles of African family members.

THE REBELLION OF ODILO

Lesson #1

BACKGROUNG INFORMATION

Like children in rural areas in the United States, African children in rural areas and small towns have definite responsibilities. If the father owns a canteen (a small shop where small household supplies such as soap, tea, and canned goods are sold), some of the duties will probably be ralated to the maintenance of the shop.

Children throughout rural Africa help carry water from the closest source -- usually community faucets in small towns -- to their homes. As the children grow, they use larger pails. Girls usually help their mothers to keep the house clean, to take care of younger children, to cook, etc., while older boys help their fathers. Soccer, called football in Africa and Europe, is played by boys and men throughout most of the continent.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they identify with Malawian children by

    acting out the first part of the story, showing identification with Odilo's character and situation, or pantomiming their and Odilo's family responsibilities.

2. Students will compare and contrast the family responsibilities of Malawian children with their own by

    pantomiming their/and Odilo's responsibilities, or
    listing similarities and differences.

3. Students will demonstrate that they know that Malawian children have definite responsibilities to their families, i.e., carrying water, cleaning the house, helping their father, etc., by

    pantomiming them, or
    drawing pictures of them.

MATERIALS

1. Slides showing children from Malawi or from another African nation. (Check Appendix.)
2. Slide projector.
3. Duplicated copies of "The Rebellion of Odilo."

INTEREST APPROACH

1. Use one or two sentences containing the word "responsibility." A student might be complimented for meeting his/her responsibility of getting to class on time. Have the students define the word. Encourage them to give numerous examples. Discuss the responsibilities of parents and children, students and teachers.

2. Tell the students that they are going to read a story about a boy in Malawi who does not meet his responsibilities. Show slides of Malawian children. Have them locate Malawi on the map. Ask the students to read to find out how and why the boy fails to meet his reponsibilities.

PROCEDURE

1. Have the students read the first two pages of the story. Discuss how and why Odilo fails to meet his responsibility.
2. Lead students in a discussion of Odilo's feelings. Discuss whether they think Odilo had too much work.
3. Ask the students if they ever feel that they have too much work to do. Encourage the students to discuss the work they like and dislike. Discuss how their responsibilities are like and different from Odilo's.
4. Help the students plan and present a pantomime of the jobs they do and the jobs Odilo did.

LESSON #2

SPECIFIC OBJECTIVES

1. Students will demonstrate that they identify with Malawian children by
    writing a different ending to the story, reflecting an understanding of Odilo's situation and personality, or
    acting out the story, showing identification with Odilo's character and situation.
2. Students will compare and contrast those things which are important to them with those which are important to Odilo after making lists of things important to them and to Odilo.
3. Students will demonstrate that they know that Malawian children experience minor crises similar to their own by describing problems they have had in the past week and ones which they think Odilo might experience.

MATERIALS

1. Duplicated copies of "The Rebellion of Odilo."

INTEREST APPROACH

1. To be sure that all of the students understand the first part of the story, have one or two students give a brief summary.
2. Ask the students to guess what will happen in the second part of the story.

PROCEDURE

1. Have the class finish reading the story. Discuss the plot.
2. Ask the students what things are important to them. Some things the students might mention are family, home, food, friends, school, play, etc. List them on the chalkboard.
3. Have the students make a list on the chalkboard of those things which, after reading the story, they think are important to Odilo.
4. Ask the students to choose three items from the list of things important to them and tell how they think their lives would be affected if deprived of these three things. Have the students go through the same procedure for the list of things important to Odilo. Compare the lists.
5. Ask the students to think of the crisis in which Odilo found himself. Ask if any students can remember a similar crisis which they experienced and will tell the class about it.
6. Ask the students how they would have handled this situation if they had been Odilo's parents. Find out if the students think all parents in Malawi would have handled the situation the same way that Odilo's parents did. Discuss whether all American parents respond the same way to the behavior of their children.
7. Discuss "Rebellion." Ask questions like: What does "rebellion" mean? Have you ever rebelled? When? What are some of the good things and some of the bad things about rebelling?

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. In the lower grades, cut out pictures from magazines to illustrate the responsibilities of different family members.
2. In the lower grades, read A Week in Aya's World to the class and act out some of her activities. (See Resources.)
3. Play some African games. (See Table of Contents.)
4. Study "The Family in West Africa and Worcester." (See Publications from the University of Massachusetts.)
5. Have the students draw scenes from the story.
6. Individualize this lesson by writing out the questions for individual study.

TEACHER COMMENTS

Sixth grade: "Our students were particularly enthusiastic about discussing the things that were important to them; we ended up with a whole board of items -- from pets to parents. The interest of the students was aroused to the point that they were receptive to a comprehensive unit on African family life."

Fifth grade: "We had a good disucssion of the meaning of responsibilities. I enjoyed this lesson because I learned a lot about my students."

Sixth grade: "I read the story to the class and we discussed it as we went along. Based on the children's responses and interest, this procedure worked out quite well."

Fifth grade: "There was an enthusiastic response to all questions concerning parallels between Odilo's life and the lives of the students. Their examples were excellent and were offered without any prodding from me. One such example was from a boy whose father runs a store near school. The closeness of his identification with Odilo was amazing and aided the other children in formulating their own comparisons."

RESOURCES

Books

Balama Study Prints. Thompson, Conn.: Interculture Associates,

Bambote, Dada's Travels from Ouadda to Bangui. New York: Pantheon, 1970.
(T,E,J)

Bernheim, Marc and Evelyne. The Drums Speak, The Story of a Kofi Boy of West Africa. New York: Harcourt, Brace, Jovanovich; 1976. (E,J)

Bernheim, Marc and Evelyne. A Week in Aya's World: The Ivory Coast. New York: Crowell-Collier Press, 1969. (E)

Bohannan, Paul. Africa and Africans. Garden City, New York: Natural History Press, 1964. (T,H)

Bolling, Ellen L. Kwabena. Accra, Ghana: Waterville, 1968. (E,J)

Buckley, Peter. Okolo of Nigeria. New York: Simon and Schuster, 1962. (E,J)

Carpenter, Allan et al. Chad. Chicago: Children's Press, 1976. (T,E)

Clark, Leon. Through African Eyes Vol. I: Coming of Age in Africa. New York: Praeger, 1969. (T,H,J)

Gerson, Mary Joan. Omoteiji's Baby Brother. New York: Walk, 1974. (J,E)

Johnson, Rhoda O. Iyabo of Nigeria. Claremont: Claremont Graduate School, 1973.

Laye, Camara. Dark Child. New York: Noonday Farrar, Straus, and Groux, Inc., 1969. (T,H)

McKnown, Robin. Rakoto and the Drongo Bird. New York: Lothrop, 1966. (E)

Mitchison, Naomi. The Family at Ditlabang. New York: Farrar, Strauss, and Groux, Inc., 1970. (T,E)

Pfeiffer, Melissa. Changing Africa Through Its Children's Eyes. Thompson, Conn.: Interculture Associates, 1974. (T,E)

Schatz, Letta. Taiwo and Her Twin. New York: McGraw-Hill, 1964.

Segun, Mabel. My Father's Daughter. Lagos: African Universities Press, 19[illegible].

Audio-Visual

Slides of African children (Malawian or of other nations.)

*T, teacher reference; H, high school; J, junior high; E, elementary

THE REBELLION OF ODILO

Odilo sat on his mat. He was very unhappy and the smile which usually made his eyes sparkle had been replaced by a frown. He had just had a serious talk with his father and was now sitting on the mat he shared with his younger brother. He wanted to think. Thinking did not do much good. Odilo felt that he had too much work to do. All day long he did nothing but work, work, work! He was working much too hard and it was unfair!

Odilo Nangupata was a 12 year-old boy who lived with his family in a small town called Tuchila. His father owned the local canteen. Odilo had a brother and a sister, both younger than he. His brother's name was Chole and his sister's name was Mercy.

Mr. Nangupata worked very hard in the canteen. All of the neighbors came to buy supplies for their houses. Odilo helped his father by cleaning the canteen at the end of each day. When Odilo had finished the cleaning, he usually sat on the mat and rested. Lately he had been using this time to complain about how tired he felt.

To hear Odilo huffing and puffing, one would think that he was the only person who ever did any work. This was not true. The whole Nangupata family worked very hard. Mrs. Nanupata was responsible for the garden. She also had to do most of the work in taking care of the chickens. Of course, all this work was in addition to the cooking, cleaning, washing, ironing and mending which mothers everywhere do. She even managed to help Mr. Nangupata when he was extra busy in the canteen. All of the children helped her from time to time, but most of the work was her responsibility. Yes, Mrs. Nanqupata certainly did her share of the work.

Odilo's brother and sister had their own jobs, too. Chole had to help bring the water from the village pump. He also had to help Odilo milk the two cows and feed them. All by himself Chole cleaned the trash from the front of the canteen. His job had to be done every day. A clean, neat canteen was very important to the business.

Mercy, at age seven, was one year younger than Chole. Her job was to help her mother with the dishes and to do all the sweeping in the house. Mercy also had to carry one pail of water from the pump. Of course, her pail was smaller than those carried by the boys. She was much too small to carry a pail as large as those carried by her brothers.

Odilo sat on the mat and thought of all the things he had to do. It seemed that he was always busy. Milk the cow, clean the canteen, carry the water, help Mother in the garden. Busy, busy, busy! He sat there and thought for a long time. It just seemed that he was doing more work than anyone else.

Mr. Nangupata came into the room. He stood looking at Odilo for a few seconds; he then said, "Son, we have discussed your feeling that you are working too hard. Your mother and I understand. We have decided that you may do only the work that you choose to do. Chole and Mercy will do the rest. We have talked to them and they agree."

"Really, Father?" Odilo asked. "Thank you. Now I will have more time to play with my friends! I think I will go and play a game of soccer before it's time for dinner."

Down the road to Jimmy's house ran Odilo. Jimmy could not play a game of soccer because he had to carry water for his family to use at night. At Alistair's house Odilo discovered that Alistair was busy helping his mother in the garden. Odilo continued from one house to another, trying to find someone who had time to play with him. Nobody had time. Everybody was busy with afternoon chores. There was no time to play.

Having left Jasper's house after finding that he could not take time to play, Odilo walked along to the big paw-paw tree. He sat on the ground in the narrow strip of shadow made by the tree and thought about what he could do.

"Oh, well," he said to himself, "I'll just have to wait until tomorrow. Maybe my friends will have more time to play then."

Then he remembered that all the boys were busy doing the things they did every day after school. The only thing left to do was wait until Saturday. Then school would be out and he and his friends could play most of the day. In the meantime, he would just play alone and rest until Saturday. Having made his plans for spending the time until Saturday, Odilo walked back to the house and began resting and waiting for dinner.

On entering the house, Odilo got a surprise. Mercy was just coming out of the kitchen on her way to the town pump to bring water to the house. She was carrying the large pail which Odilo usually carried. Mercy gave her brother a big smile and ran out of the house and down the hill. Odilo stretched out on the mat, wiggled around until he found a comfortable position and thought to himself, "Hmmmm, it sure feels good not to have to carry all that water."

Odilo lay on his mat and thought about all the free time he had. While he was thinking he fell asleep and awakened only when he felt the pangs of hunger in his stomach.

Yawning and stretching as he went, Odilo walked into the kitchen. Mrs. Nangupata was washing potatoes to be used for the evening meal.

"Mother," said Odilo, "I'm hungry. It's late. Why is dinner not ready?"

"Well, Odilo," replied Mrs. Nangupata, "since you are not doing your share of the work, the rest of us have to divide your share among us. A few things have happened since you fell asleep."

"What happened, Mother?"

"Well, Mercy and Chole carried your share of the water. The pail was too heavy for Mercy. She fell down and hurt herself. Your father carried her to the dispensary. I had to stay in the canteen because your father was away. The last customer just left. Sorry, dinner will be a little late tonight."

Odilo felt awful. Poor Mercy! Hurt while doing his work! How selfish he had been! In a very small voice Odilo asked, "Was Mercy badly hurt, Mother?"

"Oh, I don't think it's too serious," Mrs. Nangupata replied. "It looked like a harmless scrape to me. Your father thought it best to have the nurse look at it. Can't be too careful, you know."

"Yes, I guess so," said Odilo. "Well, I'm glad she's not seriously hurt."

Odilo was obviously embarrassed. Mrs. Nangupata understood. "Chole is out cleaning the canteen," she said, "Why don't you go and give him a hand? The time will go faster if you're busy."

The boys were chatting happily when Mr. Nangupata returned from the dispensary with Mercy. She proudly displayed her nice, new bandage to her brothers. Mr. Nangupata said that the nurse at the dispensary said Mercy's knee was scratched and bruised. The injury was not a serious one.

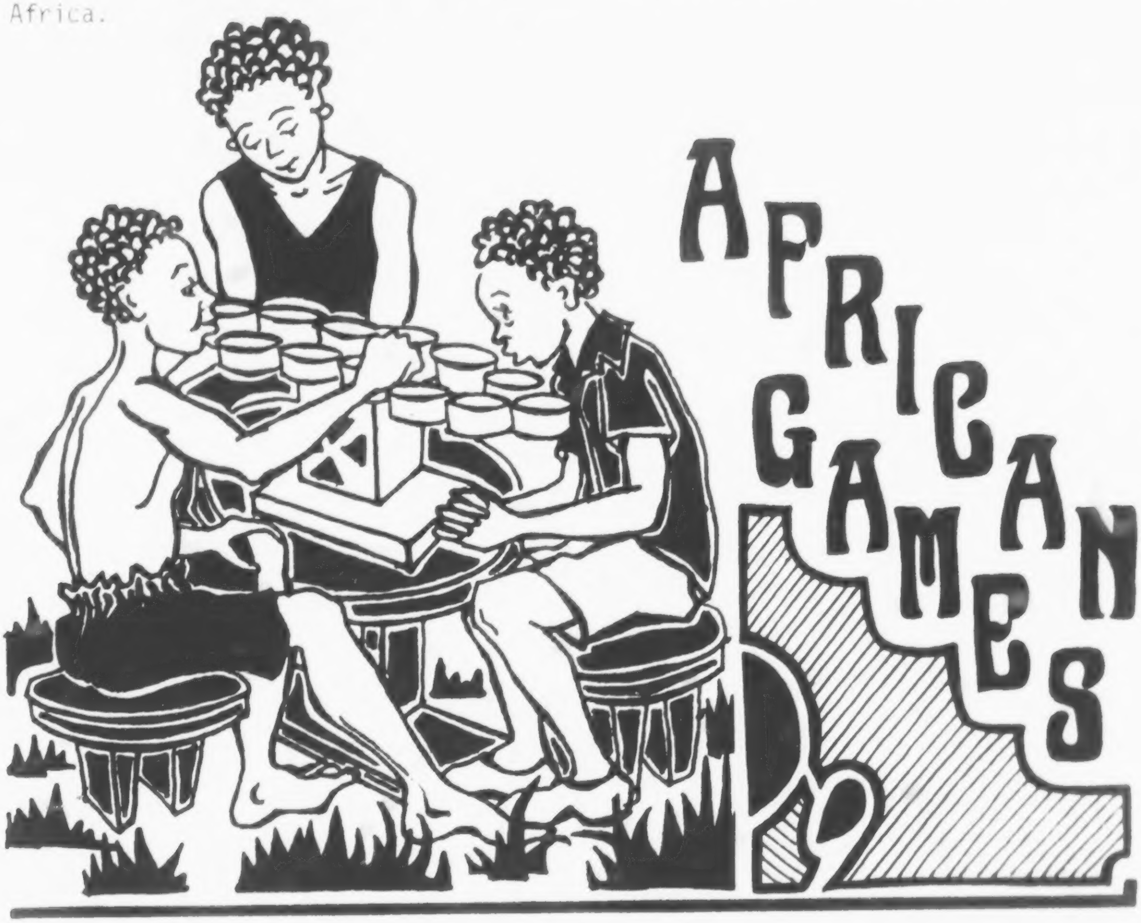
After talking to Mercy for a while, Chole took the broom from the corner and went to the front yard to begin clearing away the paper and other trash which had accumulated during the day. Odilo silently followed Chole, took the broom from his brother and told him to sit on his mat until dinner was ready.

In the kitchen Mr. and Mrs. Nangupata smiled at each other. Neither of them said anything, but they knew that their son had learned a very valuable lesson.

IDENTIFYING WITH AFRICAN CHILDREN

Children of all cultures enjoy playing games. By enjoying games which they clearly associate with Africa, the students may identify more readily with African children.

This lesson was originally taught in the third grade, but the games can be taught throughout the elementary grades in social studies, physical education, and mathematics classes. Wari is also popular among adults in Africa.



GENERAL OBJECTIVE

Students will identify with the roles of members of the African family.

BACKGROUND INFORMATION

Because there seems to be a common desire for recreation, all cultures have a heritage of games and recreational activities which each generation passes on to the next. Many of these games also serve an important function in the socialization process. Some may teach some of the values of society, such as competition or cooperation; others teach (or historically taught) model roles and skills, such as "Tanzania Game Hunt", or our "Lemonade". All are part of the shared body of knowledge and experience of members of the culture.

Whether by coincidence or cultural diffusion, the similarity between certain children's games from many different cultures is striking. Blind Man's Bluff, for instance, is played in many West Aftrican nations. Wari, played throughout West, East, and Southern Africa, is known by a variety of names and played by a variety of rules. The boards vary from beautifully carved pieces of art to one-time "boards" dug in the ground. Variations of Wari, brought by their West African ancestors, are still played by many people in the Caribbean.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they identify with African children by enjoying African games, Blind Man's Bluff, Tanzania Game Hunt, and Wari, by

   asking to play them again,
   asking to learn other African games,
   playing the games in free time or on the playground, or
   teaching the games to friends.

2. Students will demonstrate the understanding that the function of children's games is recreational and educational by explaining why they think African children play each of the games.

3. Students will play the three games to demonstrate a knowledge of their rules.

MATERIALS

1. Props for games: sticks, blindfolds, long peice of cloth.

2. Photographs or slides of African children playing games or *Playtime in Africa*.

3. Wari board, slide or photograph.

4. To make Wari boards: 1 egg box and 48 beans for each student, construction paper, glue, etc.

INTEREST APPROACH

1. Ask the students to name some of their favorite games and tell how they are played. Allow one of the students to teach the rest of the class a favorite game.

2. Discuss why people play games. Lead students to discover their educational and recreational function.

PROCEDURE

1. Ask the students if they know any foreign games. Ask who plays the game and why. Discuss the rules of the games.

2. Ask the students to name the things that they like to do that they think African children like also.

3. Show a photograph or slide of African children playing games. Tell the children that they are going to learn three games from Africa: one from Ghana, one from Tanzania, and one played throughout West, East, and Southern Africa. Have the students locate the countries and regions on the map.

4. Teach the students the first two games. (See Games Appendix for rules.) Play each game a number of times according to interest.

5. Show the students the Wari board. Explain to them that Wari is played in many sections of Africa but known by different names and played with slightly different rules. Demonstrate how to play the game. (See Games Appendix.)

6. Have the students decorate egg cartons to make their own Wari bean game. Give each student 48 beans.

7. Ask the students to pair off to play a few rounds of Wari.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

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1. View slides or photographs of African Children playing games.

2. Read or have the children read Playtime in Africa.

3. Play other African games. (See Children in Nigeria, Hi Neighbor, and Fun and Festival in Africa in Resources.)

4. Discuss the reasons for the similarities between some African and American games: limitations on the kinds of new games which can be created, the Afro-American heritage in the U.S., the influence of the West on Africa, the Arabic influence on both Europe and Africa. Trace the origin of some games.

5. Choose an American game - like football - and discuss the values which it teaches Americans.

6. Teach the students soccer (known in Africa and Europe as football), which is played by schoolboys throughout Africa.

7. View the film, Modern Africa: Sports and Entertainment. (See Resource Section)

8. Read "Where There's a Child..." and view toy slides. Have the children make toys out of similar materials.
9. Read "The Race" in Marvin's Africa.

TEACHER COMMENTS

Third grade: "My third grade students particularly enjoyed playing the games. They were surprised that their own games were similar to the games of African children. They liked Wari and even found similarities between it and an American bean game which they play. They made up some additional rules for Wari and wondered if Africans would object. Although the lesson took 1 1/2 hours, the children wanted to continue playing the games during recess. Even now, weeks later, they often play Game Hunt and Blind Man's Bluff during recess."

Second grade: "My students enjoyed the lesson. Probably at this level the lesson should be divided into 2 parts."

Fourth grade: "The students were interested in and entertained by the games. I enjoyed the lesson as much as the kids."

RESOURCES

Books and Periodicals

Banfield, Beryl. Africa in the Curriculum. New York: Edward W. Blyden, 1968. pp. 51-53. (T)

Bernheim, Marc. A Week in Aya's World: The Ivory Coast. New York: Collier-Macmillan, 1969. p.12. (E)

Bleeker, Sonia. The Masai. New York: Morrow, 1963. pp. 54-56.

Clark, Leon. Through African Eyes Vol. I: Coming of Age in Africa. New York: Praeger, 1969. pp. 15-20. (T,H)

Count and Capture. Delaware, Ohio: Cooperative Recreation Service.. undated. (paper) (T,E)

D'Amato, J. African Crafts For You To Make. New York: Simon and Schuster, 1969. (T,E)

Children's Folk-Games. County of Los Angeles, California: Department of Parks and Recreation, undated. (T,E,H)

Greater Cleveland Social Science Program. *Children in Nigeria: Teacher's Guide to Children in Other Lands: Kindergarten Supplement to Vol. II-A.* Cleveland: Educational Research Council of America, 1969. (T) Out of print.

Kuntz, Patricia. "The French Connection: Part I." *Teaching About/Learning From Africa.* Madison, Wisconsin: African Studies Program, 1980. P. 6.

Marvin, Stephen. *Africa.* San Francisco: Field Educational Publications, Inc., 1969. pp. 57-59. (E)

Sutherland, Efua. *Playtime in Africa.* New York: Atheneum, 1966. (E)

U.S. Committee for UNICEF. *Hi Neighbor: Books 4,5,6.* New York: Hastings House. (T,E)

Westwood, Gwen. *Nari of the Desert.* Chicago: Follett, 1968. (E)

"Where There's a Child...". *Maryknoll.* New York: Maryknoll Fathers, April, 1971. pp.24-27.

Wright, Rose H. Fun and Festival from Africa. New York: Friendship Press, 1959. (E)

Audio-Visual (See Audio-Visual Resource Section.)

Contact African Studies Programs.

IDENTIFYING WITH AFRICANS EXPERIENCING SOCIAL CHANGE

THE GENERATION GAP

The theme of social change and a "generation gap" is a very important concept to discuss if students are to understand that social change in contemporary Africa is analagous to the social change we are experiencing in the United States. The "generation gap" is usually a relevant issue to students; they are eager to discuss it. The film Family of Ghana is an excellent vehicle for leading into a discussion of a generation gap in Ghana parallel to the one in the U.S. Among other things, the film portrays the conflict between an old man who has lived his entire life in a small town and his educated son who is trying to break away, is some ways, from the traditional and accepted way of life.

This lesson, originally taught in sixth grade, could be used in grades 4 - 12 and in sociology classes, psychology classes, history classes and African literature classes.

GENERAL OBJECTIVE

Students will identify with Africans experiencing social change and recognize that it is a univeral phenomenon which they themselves are experiencing.

BACKGROUND INFORMATION

The "generation gap" -- differences in values and styles between generations-- exists in Africa, as well as in the United States. Rapid social change, itself a result of industrialization and urbanization, and accompanying mobility, mass communication, the expansion of the size of societies, and the contact of many kinds of life styles-- has intensified this gap. Throughout the world people are presented with new ways of life to accept, modify, or reject.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they identify with Ghanaians by
    role playing a situation showing the Ghanaian generation gap,
    writing dialogues showing the different points of view between generations in Ghana, or,
    writing character studies which demonstrate the differences in values between generations in Ghana.
2. Students will analyze the causes of the generation gap in Ghana and the U.S., such as the contact of the younger generation with life styles different from those their parents have experienced
    in a class discussion or
    in a short paragraph comparing and contrasting the causes of the generation gap in the U.S. and in Ghana.
3. Students will define the generation gap as a difference in values and styles between generations.

MATERIALS

1. Movie projector (with a "stop-action" device if available).
2. Family of Ghana (See Filmography in Audio-Visual Appendix).

INTEREST APPROACH

1. Ask the class what is meant by the term "generation gap." Discuss causes and indicators of the generation gap here in the United States. Role play a scene depicting one aspect of the generation gap (e.g., a father trying to convince his son to get a haircut). Allow ample time for discussion, as this topic should be of great interest to most students.
2. Explain that certain portions of the film they are about to see portray conflicts between an old man and his children; these conflicts are examples of the "generation gap" that exists in Ghana. Ask the students to look for the conflicts in the film.

PROCEDURE

1. Have students find Ghana on a map of Africa.
2. Show the film.
3. Ask the students to role play a scene from the move depicting the "generation gap" that exists in Ghana.
4. Ask students to verbally compare and contrast the "generation gap" in the United States and in Africa.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. In the lower grades use the film to discuss Ghanaian transportation, clothing, housing, etc.

2. Study the results of urbanization on the personal lives of rural Americans and Ghanaians moving to the city.

3. Have the students write about a recent "generation gap" incident they have experienced.

4. Discuss ways to narrow the "generation gap."

TEACHER COMMENTS

Sixth grade: "We spent almost an entire period just discussing the generation gap in the U.S. The students had a lot to say. If you are able to get a 'stop-action' projector, it is advisable to stop the film periodically to see if the students can understand the dialogue. The narrator's accent makes it difficult for some students to understand."

Twelveth grade Literature: "The students carried on the discussion about the "generation gap" and its causes and effects practically without any participation on my part. They naturally went back and forth from Ghana to the United States in the discussion. We tried role playing, but didn't continue it long because the kids were uncomfortable. They had no previous experience role playing and probably needed to be "eased" into it. The lesson has to be modified for a 40-minute high school class. I began with a short discussion of the "generation gap," asked the students to look for indicators of this conflict in the movie, and then showed the film. The next day we did the rest of the lesson."

RESOURCES

Books

Aidoo, Ama Ata. Anowa. Harlow: Longman, 1970. (E)

Aidoo, Ama Ata. Dilemna of a Ghost. Accra: Longmans, 1966; New York: Collier, 1971. (E)

Arnott, Kathleen. Bola at School. London: Oxford University Press, 1965. (E)

Bohannan, Paul. Africa and The Africans. Garden City, New York: Natural History Press, 1964. pp. 158-173. (T,H)

Clark, Leon E. Through African Eyes: Cultures in Change. Vol. I: Coming of Age in Africa. New York: Praeger, 1969. pp.5-8; pp.30-38. (T,H)

DuBois, Victor. City Lights. Hanover, New Hampshire: American Universities Field Staff, 1970. (H)

Gidal, Sonia and Tim. My Village in Ghana. (E)

Mair, Lucy. New Nations. Chicago: University of Chicago, 1963.

Wilson, Beth P. The Great Mino. Chicago: Follett, 1974. (E)

Audio-Visual (See Audio-Visual Resource Section.)

Family of Ghana.

Sembere, Gusmare. Tauw. 1970. Available from ASC, University of Illinois.

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*T, teacher reference; H, high school; J, junior high; E, elementary

WOMEN'S ROLES IN AFRICA

A Swaziland Case Study

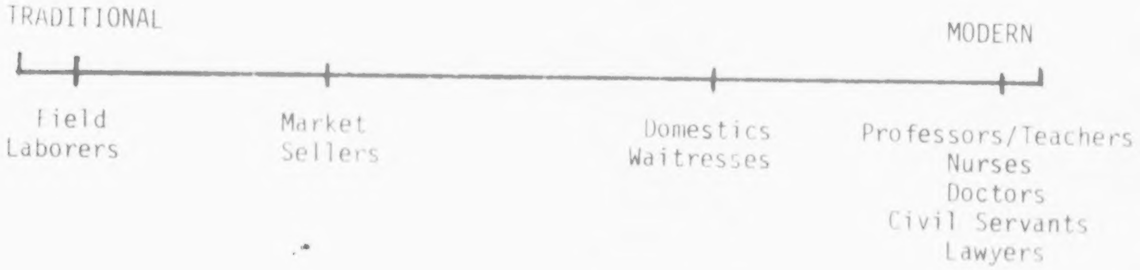
Roles women play around the world are limitless and to study all of them is impossible. However, the following case study approach will enable students to identify several particular roles which Swazi women play and to simulate those roles by acting them out. In this way, students will be able to both study and defend a point of view regarding one role a Swazi woman may play. It is hoped that teachers will encourage students to examine their own perceptions of women in Africa. This activity may be done with junior or senior high students. See Resources for elementary stories on women.

BACKGROUND INFORMATION

Traditionally, African women have played an important role in not only social aspects of family life but economic aspects as well. While responsible for the care of children, many women in Africa have worked in family fields, been market sellers, taught in schools, and held informal leadership positions in their communities.

Today, in Swaziland particularly, women occupy increasingly diverse roles. The following scale indicates the types of jobs women hold as viewed on a traditional/modern spectrum. The terms "traditional" and "modern" are generally defined. Traditional jobs are those typical of women in the past, held now by women in rural areas and by women with minimal education. This is not to say that some "modern" women do not participate in traditional occupations. What is apparent, however, is the perception most Swazi people have of traditional occupations. Modern jobs are those typical of women in the larger towns and urban areas and of women with several years of education. No attempt to define a modern or traditional "personality", "attitude" or "value system" is made here.

The scale identifies four categories of occupations along a traditional to modern spectrum as perceived in Swaziland by a Swazi. Occupations most commonly taken by women are listed in each category.



In each category are women both young and old, married and unmarried, with or without children. The activity in this unit assists students in recognizing that though these similarities exist between women in each category, there may be attitudinal differences, i.e. differences in expectations and values. Teachers are encouraged to present as much background information as possible to students before beginning this activity so that stereotypes may be discussed.

GENERAL OBJECTIVE

Students will identify with roles of African women.

SPECIFIC OBJECTIVES

1. Students will cite examples of women's occupations along a traditional/ modern line spectrum for both American and African women.
2. Students will role play Swazi women, defending their viewpoints.
3. Students will identify with role of African women by role playing characters whose viewpoints are similar to their own.

MATERIALS

Role play scripts.

INTEREST APPROACH

1. Ask students to brainstorm occupations women in America perform today. Then, ask students to rank them on a scale of 1-4, 1 being the most traditional occupations and 4 being the most modern. Encourage students to defend their rankings.
2. Ask students if they feel these rankings of occupations on a traditional/ modern scale is universal, i.e., typical of all women's occupations in all countries. Discuss what causes women in different cultures to have similar or different roles. What similarities are most prevalent? Why?
3. Introduce case study on Swazi women.

PROCEDURE

1. Discuss the occupational line spectrum presented in Background Information.
2. Tell students that they will all be reading a case study of a Swazi girl (Sheet 1). She has just finished primary school and must decide what to do next with her life. Her relatives who are engaged in several different occupations are advising her (Profiles 1-7).

3. Having read the Case Study, students will divide into groups of seven each. Seven different character profiles will be given to each group, and each student in the group will take one profile. After reading the profiles, the group will role play the interaction between the Swazi girl and her relatives as they advise her. Students should be encouraged to "live" the role of their profile as accurately as possible referring to the Profile Sheet for further information on attitudes, beliefs and values of the characters they are playing.

4. Each group must decide on the recommendations it would give the Swazi girl. When the groups return to the whole class setting, they will present their recommendations and defend them. Finally students will discuss which recommendation they (as Americans) believe in and why.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Invite an African woman and man to talk to the class and answer questions. Encourage a range of viewpoints.

2. See a related film such as Fear Women and discuss it. (See Resources.)

3. For elementary students, see stories in Resources.

RESOURCES

Books

Aidoo, Ama Ata. Dilemna of a Ghost. Accra: Longmans, 1966; New York: Collier, 1971. (E)

Aidoo, Ama Ata. Our Sister Killjoy. Longman, 1966. (E)

Bebay, Frances. The Ashanti Dou. Westport, CT: Hill, 1977. (E)

Bernheim, Marc. Evelyne. A Week in Aya's World: The Ivory Coast. New York: Crowell-Collier, 1969. (E)

Blay, J. Benibengor. Emilia's Promise and Fulfillment. Accra: Waterville, 1967. (E)

Crane, Louise. Ms. Africa: Profiles of Modern African Women. Philadelphia: Lippincott, 1973. (J H)

Emecheta Buchi. Brideprice. New York: Brazillier, 1976. (H)

Emecheta Buchi. Second-Class Citizen. New York: Brazillier, 1976 (H)

Englebert, Victor. Camera on the Sahara: The World of Three Young Nomads. New York, Harcourt, Brace, Jovanovich, 1976. (E)

Forsberg, Vera. Gennet Lives in Ethiopia. New York: Macmillan, 1968. (E)

Johnson, Rhoda O. Iyabo of Nigeria. Claremont, California: Clarement Graduate School, 1973. (J,H)

Nwapa, Flora. Efuru. London: Heinemann, 1966. (J,H)

Ojigbo, A.O. Young and Black in Africa. New York: Random House, 1971. (J,H)

P'Bitek, Okot. Song of Lawino. Evanston: North Western University Press, 1966. (J,H)

Schatz, Letta. Taiwo and Her Twin. New York: McGraw-Hill, 1964. (J,H)

Audio-Visuals

Fear Woman--A 1975 U.N. film on the status and role of women in Ghana; interviews with three "elite" Ghanaians. (UI-A) (J,H)

West Africa: Two Life Styles--18 minute color film comparing the daily activities of 2 male yam farmers and a wealthy business woman in the Ivory Coast. (UI-A) (J,H) (See review by African Studies Program, University of Illinois-Urbana.)

La Noire de (Black woman)--by Ousmane Sembene available from New Yorker Films, 43 West 61st Street, N.Y., N.Y. 10023, telephone (212) 247-6110. A young Senegalese girl works as a domestic in France.

Case Study

Thoko Dlamini is a 13 year old Swazi girl who has just completed junior high school. She's trying to decide what to do next in her life: marry, go on to high school, enter a technical training school or stay home to help her family. There are many other choices for her, as well.

She attends her cousin's wedding in a nearby town. All of her relatives are there, and during the festivities after the ceremony, six of them gather with her to talk about her future. Four of the six are women with different occupations and viewpoints. Two are men, also with different viewpoints.

In your group of seven, read over the case study. Each member should role play either Thoko or one of the relatives during the discussion just after Jholeo's cousin's wedding. Each member individually reads the profile of the person chosen, practices the part, and then joins the group. The group role plays a discussion with Thoko about her future plans and, then, decides upon one recommendation for her. She may either accept or reject it. Groups return to the whole class and report on their recommendations, stating why they chose them and how they were decided. Include Thoko's opinion of them, as well.

Profile I: Thoko

I am Thoko Dlamni and have just finished junior high school in rural Swaziland. I am 13 years old and must now decide my future plans. Should I go on in my academic training, or should I enter a technical training institution? If I do the former, I may consider many professional careers including teaching, government service, and medicine. My studies in high-school would prepare me to go on to college or university which provides further education in the professions. If I decide to go to technical school, I can be trained to be a police person, nurse, hotel caterer or secretary. Perhaps I should not continue my education at all, but rather marry my best friend. He wants to marry me, and I would love to have children. Also, he has a small farm on which I could help him work. I honestly don't know what to do. Perhaps I should just marry and not have all these choices.

Profile II: Auntie Mildred, doctor

I am a doctor and unmarried. I think Thoko should apply to high school and then go on to the university. She can work hard and have a profession. After all, women should be independent from men since a lot of young women are mistreated by their men. Thoko should not marry at this time, nor should she settle for subordinate professions such as secretarial work or nursing. She is too academically bright to waste her life on marriage or secondary jobs.

Profile III: Auntie Vickie, teacher

I am a teacher and married. Thoki should definitely go on in her education, but she must still remember that she is a woman. Men are superior. If she gets taken up by the new wave of women's lib, no man will want to marry her. Certainly, she has academic talent and is quite capable, but she must remember her role as a woman in regard to a man.

Profile IV: Auntie La Matsebula, field laborer

I am a mother, wife, and field laborer. I think Thoko has enough education. After all, she can read and write and speak the white people's language. Thoko should just concern herself with her family's cattle and whether or not they are being cared for. Also, she's old enough for young men to show an interest in her so what is she waiting for? Too much education, anyway, corrupts a girl's good character. If she goes on to school away from here, she might get pregnant or become a "tiki-line"* in the city. *(prostitute

Profile V: Antie Lahovela, Market-seller

I am a marketseller. This decision is very hard for me because I hold many of the traditional values of women which accept the woman's role as being in the home caring for her children and helping her husband in the fields. However, there is a payoff in education, for Thoko will learn lots of different ways of making a living than I have. Money is important nowadays, and Thoko must be able to make as much as she can. Perhaps if she went to a missionary boarding school for girls she would be safe from corrupt moral influences.

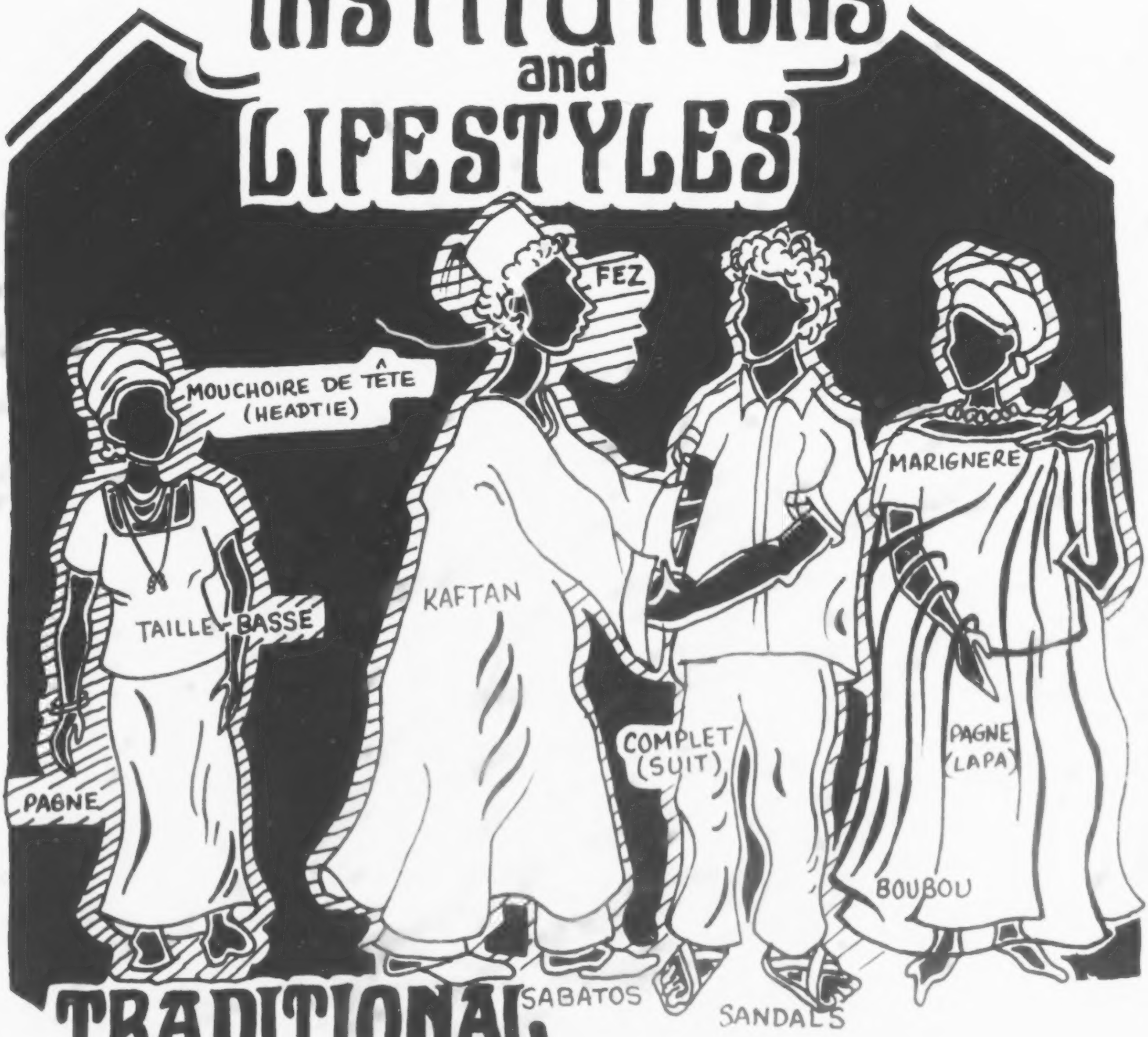
Profile VI: Paul Matsebula, young man

I am a mechanic and single. Thoko should definitely stay at home and forget about school. First, there isn't a lot of money in her family and, since the boys in the family will be entering high school in the next two or three years, the money should be saved for them. Why can't Thoko become an apprentice with Mrs. Simelane who is a seamstress next door? Thoko could be able in two years to make very nice dresses for herself or for profit. Anyway, Thoko is lucky to have even attended elementary school since her mother didn't have the chance for that. What about marriage? I recommend that. After all, any person who is destined to succeed in life will succeed, secondary school or no secondary school!

Profile VII: John Magagula, school principal

I am Thoko's elementary school principal besides being her uncle. She has an excellent mind and should not waste it. She could definitely get into a good high school and, with hard studying, into the university or a college. This doesn't mean she can't get married, for after she graduates, she will associate with lots of learned and hard-working men one of whom would make an excellent husband for her. Thoko would be a helpful wife financially, too, for she could have a good job after graduating. There's no need to worry about her being corrupted by studying away from home since she is such a religious young lady. I think she should definitely go on in her education.

RESPECTING AFRICAN INSTITUTIONS and LIFESTYLES


FEZ
MOUCHOIRE DE TÊTE
(HEADTIE)
MARIGNERE
KAFTAN
TAILLE-BASSE
COMPLET
(SUIT)
PAGNE
(LAPA)
PAGNE
BOUBOU
SABATOS
SANDALS

TRADITIONAL SENEGALESE CLOTHING

This lesson gives children the opportunity to examine their feelings about the clothing that people in other cultures wear. It is hoped that the students will enjoy wearing and working in Senegalese clothes and will reach the conclusion that Senegalese clothing is fashionable and practical.

Originally taught in a third grade language arts class, this lesson could be used when discussing the relationship of climate and culture, when discussing clothing styles in various historical periods and cultures, and when studying African culture.

GENERAL OBJECTIVE

Students will respect African institutions and life styles as responses of African people to their social and physical environment.

BACKGROUND INFORMATION

Although some Senegalese wear Western clothing, the majority wear traditional styles-- a reflection of their pride in their heritage. Traditional clothing is simply styled so that most Senegalese women can make it themselves without having to hire a tailor. Another practical aspect of Senegalese women's clothing is that some garments have many purposes. A wrap-around skirt, for example, is a rectangular piece of material which can also be used as a head tie, a baby wrap, or a shawl. Senegalese men usually wear wide-legged pants, since they are very airy and comfortable in hot weather.

The versatile wrap-around skirt allows a woman to do her daily chores with ease; stooping over and bending present no problems with long skirts. Long skirts are also automatic protection against biting insects. The head tie assists in easily balancing baskets on the head and acts as a protection against the sun. It may also indicate marital status: those women who are married often wear head ties; those who are not, do not.

Most everyday informal clothing -- including head ties, skirts, boubous, and duckets-- is made of simple cottons. Formal wear is usually made with metallic or thread brocade. Sometimes clothing is made from "country cloth" --hand-woven cloth, usually made of heavy cotton. Because of the French influence during the colonial period, many French words for garments - pagne, complet, etc., have been adapted.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they respect the ways that Senegalese dress by

    asking to make similar clothes for themselves
    asking to make costume dolls,
    the way they describe it in an each-one teach-one session, or,
    showing a more positive respone to the introductory question, "How do Senegalese dress?", when it is repeated at the end of the lesson.

2. Students will demonstrate that they can analyze the relationship of of style and function in American and in Senegalese clothing by

    explaining (1) the uses of the articles of clothing in their drawings of a Senegalese man and women, and (2) why they chose the style of clothing they are wearing to class today, or,
    drawing pictures of (1) an American woman dressed to go food shopping, and (2) a Senegalese boy going to the mosque (The Moslem building of worship) and an American boy going to church, which demonstrate that the student recognized the relationship of style and function.

3. Students will identify Senegalese garments by their Senegalese names-- Mouchoire de tete, fez, taille-basse, pagne, kaftan, sabatos, complet, sandals, marignere, boubou --on their drawings of Senegalese clothing.

MATERIALS

1. Photographs of Africans illustrating traditional and Western dress. (See Audio-Visual Resource Section.)

2. Illustration of Senegalese in traditional dress. (See cover page to lesson.)

3. Four Senegalese outfits, teacher-made garments, costumed dolls, or selected slides. (See Clothing Appendix for directions for putting on Senegalese clothing.)

INTEREST APPROACH

1. Locate Senegal on the map. Ask the students how they think Senegalese dress. Record all the students' comments on the board.

2. Show a photograph that has some Africans dressed in Western-style clothing and some in African-style clothing. Have the students point out that two styles of clothing are represented. Explain that both Western and African styles exist in Senegal.

PROCEDURE

1. Have the students close their eyes while you put on one of the Senegalese outfits over your clothing. Model the outfit while pointing out the names of the articles of clothing that you are wearing. Demonstrate how to tie the pagne (skirt), pagne (baby wrap), and mouchoire de tet (headtie).

2. Have the students feel and try on the clothing. Discuss
    a. what material the clothing is made of,
    b. the bright colors,
    c. why the clothing is styled as it is,
    d. the purpose of the wrap-around skirt, the headtie, etc.

3. Compare and contrast traditional Senegalese clothing with our own. Discuss material, colors, style, and function. Discuss the relationship of style and function by asking what kind of clothes the children wear to church, to school, for play.

4. Show the poster of men and women dressed in Senegalese clothing. Ask the students to name the various articles of clothing.
5. Have the students draw figures of a man and a woman and dress them in traditional Senegalese clothes, labeling each article of clothing with its Senegalese name. Have the children explain why the figures are wearing that particular kind of clothing.
6. Repeat the question, "How do Senegalese dress?".

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Show slides of clothing. Using slides showing Africans in both traditional and Western dress, have students note differences and discuss the functions of each style.
2. Do a similar lesson on the traditional dress of Ibo-Nigerians, or another African ethnic group. (See Resources.)
3. Do a similar lesson on the traditional dress of another area of the non-Western world.
4. Debate the value of dress codes for students and teachers. Analyze the factors which influence American clothing styles: function, fashion, tradition, profession, conformity and non-comformity.
5. Discuss the phrase "clothing makes the man." Have students put on different kinds of clothes and describe how the clothing makes them feel: hippie dress, military uniform, football uniform, fancy dress, etc.
6. Make dolls dressed in Senegalese clothing.
7. Substitute English names for French names.
8. Invite an African or person who has been to Africa to teach a class on African clothing. (See Human Resources Appendix.)

TEACHER COMMENTS

Third grade: "The immediate reaction of my third grader to seeing me in Senegalese clothing was to laugh. But the laughter soon turned into curiosity and the desire to either touch the clothes or try them on. Some of the girls became interested in making a set of Senegalese clothes for themselves and their dolls. This lesson on clothing led to a lesson on tie-dying." (See Table of Contents.)

Sixth grade: "Instead of our modeling the clothes, we asked our sixth graders to do it. The first two students who modeled were laughed at, but when we asked for more volunteers, everyone wanted to model. We had quite a discussion on the influences that determine American clothing styles and whether teachers should wear 'professional' clothes."

RESOURCES

Books and Periodicals

Crane, Louise. Ms. Africa: Profiles of Modern African Women. Philadelphia: Lippencott, 1973. (T,H)

"For the Head". Essence. February, 1971. pp. 28-31.

Fax, Elton C. West African Vignettes. New York: American Society of African Cutlure, 1960. (T,H,E)

Greater Cleveland Social Science Program. Children in Nigeria: Teachers Guide to Children in Other Lands. Kindergarten Supplement to Vol. 11A. Cleveland: Educational Research Council of America, 1969. pp. 36-38.

Time. New York: Time Inc., August 31, 1970. p.29.

Audio Visual

Contact African Studies Centers for slides.

Gardonyi, Frank and Janoff, Clifford. West Africa: Two Life Styles. color film available from Bailey Film Associates or University of Illinois. (H,J)

*T, teacher reference; H, high school; J, junior high; E, elementary

RESPECTING AFRICAN LIFE STYLES

FOOD and ENVIRONMENT IN LIBBRIA

Children -- and adults -- take an immediate interest in food. One of the first questions that children ask about Africa is "What do Africans eat?" -- a reflection of the importance of this basic need of man. By understanding why Liberians eat some foods that are similar to ours and some that are different, it is hoped that the students will develop a respect for food tastes which are different from their own. This analysis may be expedited by first analyzing the physical and cultural factors which influence American eating habits.

This lesson was originally taught in the seventh grade, but could be used in any class throughout the intermediate grades and adapted for use in high school.

GENERAL OBJECTIVE

Students will respect African institutions and life styles as responses of African people to their social and physical environments.

BACKGROUND INFORMATION

Why do we eat the foods we do? There are two general reasons: 1) they are foods that can be raised in our locality or can be made accessible to us by being transported to our locality (a variable not introduced in this lesson); and 2) of the foods available, certain ones are preferred over others. Our cultural or ethnic background helps determine which foods we choose to eat.

Three major vegetation zones exist in West Africa: the rainforest, the grasslands, and the desert. The differences between the amounts of rainfall in each area is a major cause of the differences in the kinds of foods which can be raised. In the forest areas, the most common kinds of foods are root crops (yams, cassava, etc.) and tree crops (fruits and palm kernels, which produce palm oil). In the grassland areas, grains are much more common and cattle raising is widespread. Since the tsetse fly, which infects cattle with sleeping sickness, is usually found in the rainforest, cattle raising is usually limited to the grasslands.

Within the broad range of possibilities allowed by the physical environment, various ethnic groups within the same physical environment may prefer different foods because of different historical influences or cultural patterns. For example, while the cultures of the forest zone share many of the same foods, Liberia is one of the few areas where rice is the most important staple. Collard green chop is a typical Liberian dish served with rice. (Chop is the Liberian Creole word for food.)

SPECIFIC OBJECTIVES

1. Students will demonstrate that they respect Liberian food tastes by expressing interest in preparing and eating a Liberian meal.

2. Students will demonstrate that they are able to differentiate between physical and cultural influences on African food tastes by explaining why Liberia and the rainforest area of the Congo might raise different food crops.

3. Students will identify the rainforest vegetation zone as the source of ingredients of Liberian collard green chop when shown slides of three vegetation zones in Africa.

MATERIALS

1. Ingredients for a beef stew -- beef, tomatoes, potatoes, onions -- in a paper bag.

2. Ingredients for Liberian collard green chop - chicken, collard greens, onion, palm oil (if unobtainable, substitute peanut oil), red peppers, salt, rice, pepper. (see next lesson for recipe.)

3. Show slides of desert, grassland, and tropical rainforest areas.

4. Slide projector.

INTEREST APPROACH

Show the students the bag containing the ingredients for beef stew. Tell the students that the ingredients for a typical American dish are in the bag. Have them guess what the dish and ingredients are.

PROCEDURE

1. Ask the students if they think all of the ingredients could be grown in the United States. Ask
   a. where the beef would come from? Why does a lot of beef come from the West? (It is too dry to raise anything else. There are large ranches for grazing.)
   b. where tomatoes are grown in large quantities? Why?
   c. if all crops can be raised everywhere? Oranges in Maine? Bananas in North Dakota? Wheat in Louisiana?
   d. what environmental factors limit where crops can be grown?

2. Ask the students if all Americans like the same kinds of foods. List some of the students' favorite foods on the board and discuss why they like them. Ask why there are differences. Guide the students to recognize that ethnic preferences and individual tastes also influence the foods we eat.
3. Have the students locate Liberia on the map. Show the students a bag containing the ingredients of Liberian collard green chop. Explain that the ingredients for a Liberian meal are in the bag. Have them guess what the ingredients are and list their guesses on the board. Show them the ingredients.
4. Tell the students that you are going to show them slides of three different kinds of climatic regions in Africa. They should determine which is typical of Liberia where the ingredients for collard green chops are grown. Review the importance of the amount of rainfall and temperature on the green crops that will grow in an area.
5. Divide the class into groups; name a recorder. Explain that as a slide is shown each group should decide whether the ingredients for collard green chop could be grown there. The recorder should write down the reasons his/her group selected or rejected the slide. Show the slide of the desert. Allow ample time for the students to discuss the slide. Show the rainforest slide, then the grasslands slide, following the same procedure.
6. Ask each recorder to give the reasons for his/her group's selection. Allow the students to discuss the selections if there is any disagreement.
7. Show the slide of the forest area again. Explain that the tsetse fly limits cattle raising in forest areas. Ask students if they would expect to find cattle being raised in the forest areas.
8. Explain that Southeastern Nigeria's climate and vegetation closely resemble Liberia's. Locate Southeastern Nigeria on the map. Explain that one of the most popular foods in Liberia is rice, but in Southeatern Nigeria it is yam. Both crops could grow both places. Why is there a difference in food preferences? Guide students to recognize that the difference is probably cultural or historical.

9. Show the slide of the grasslands area again. Ask the students what kind of crops could be grown there. Do the same with the desert area.
10. Ask the students if they would like to prepare Liberian collard green chop. (See the next lesson "A Liberian Meal.")

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. In junior and senior high schools, use the rainfall/vegetation map and the agricultural zone map to analyze how climate influences the kinds of foods that will grow in an area. (See end of lesson.)
2. Have the students examine relevant slides on Liberia and discuss what they learned about the food habits of the Liberians. (See maps in this unit.)
3. Read and discuss "The Storm" and "Climate and Man" in Marvin, Africa. (See Resources.)
4. Discuss how the introduction of rapid transportation may change food tastes.
5. Teach the University of Massachusetts unit "West African Foods in West African Heritage."

TEACHER COMMENTS

Fifth grade: "Most of my students were astounded that Liberians eat food so similar to our own."

Seventh grade: "The most exciting part of the lesson was the cooking and preparation of some real Liberian food, which we did the next day. The students seemed to exhibit a little more curiosity about where the American food they ate came from."

RESOURCES

Books and Articles

Aldridge, Mary. Some Crops We Use; Some Crops We Eat; Some Tropical Fruits. London: Oxford University Press, 1967. (T, H)

Burke, Fred. Africa: Selected Readings. Boston: Houghton-Mifflin, 1970. (T, H)

Pritchard, John M. Studying Africa - Book I: Its Physical Features. London, Longmans: 1962.

Pritchard, John M. Studying Africa - Book II: Its Weather and Climate. London: Longmans, 1962.

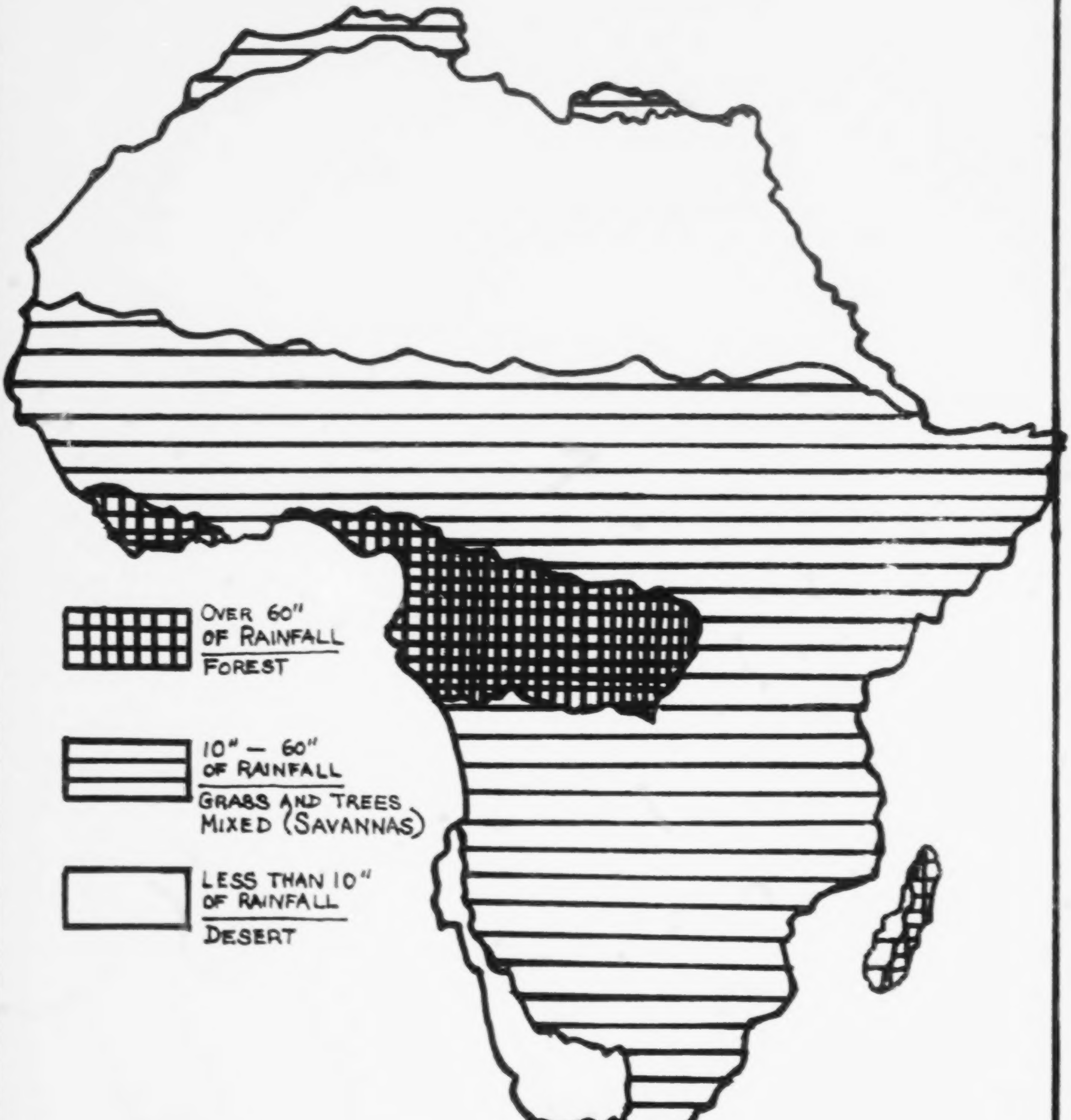
Providence/Teacher Corps. African Studies For Middle Schools. Providence, R.I.: Teacher Corps, 1973.

Teferra, Daniel. "Part 2: Traditional Agricultural Systems." Teaching About Life Styles and Progress in Africa at a Pre-Collegiate Level. Madison, Wisconsin: African Studies Program, January, 1980.

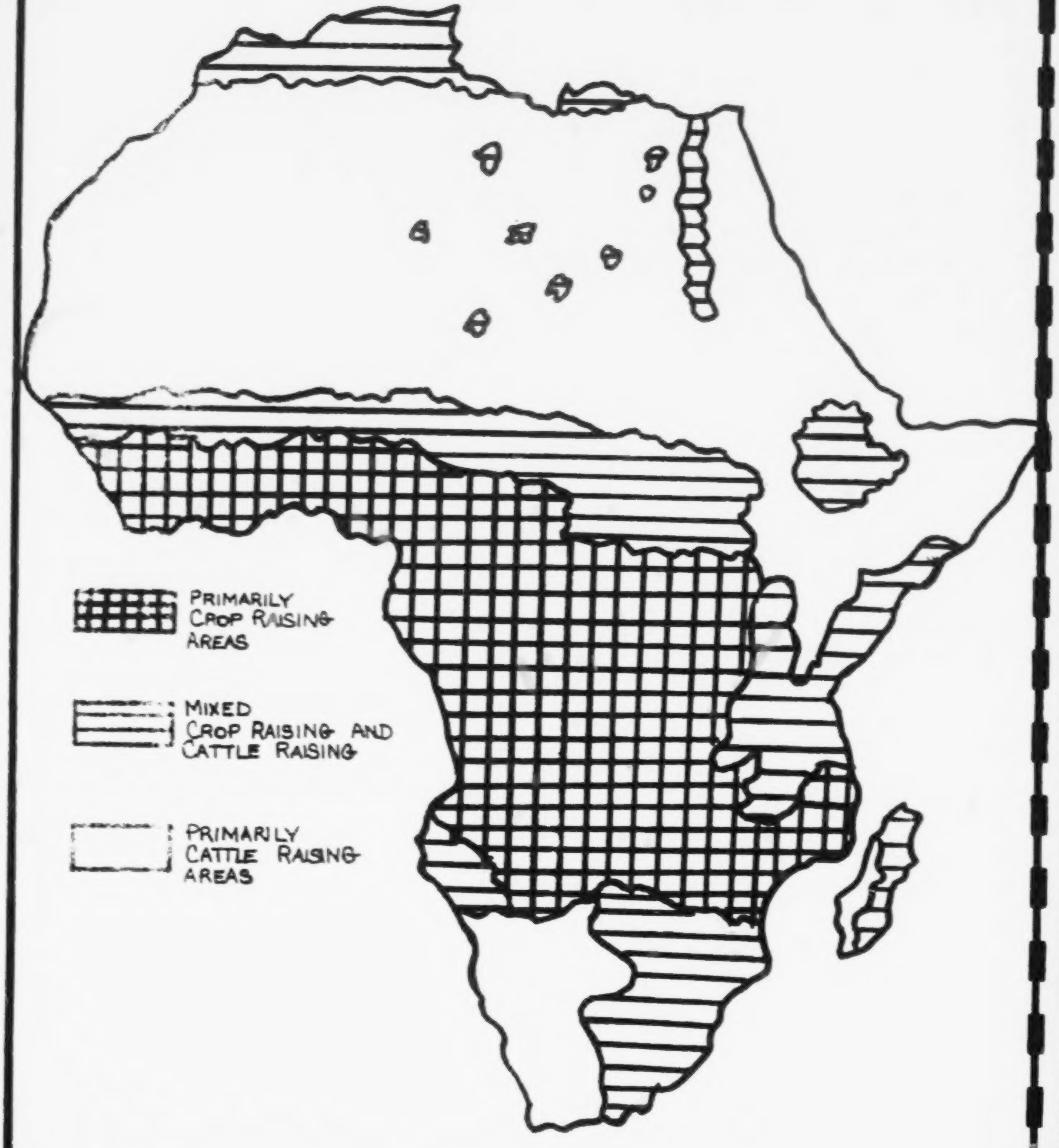
Teferra, Daniel. "Part 3: Agricultural Modernization in Africa." Teaching About Life Styles and Progress in Africa at a Pre-Collegiate Level. Madison, Wisconsin: African Studies Program, February, 1980.

Audio Visual (See Audio-Visual Resource Section)

GENERALIZED RAINFALL / VEGETATION ZONES



▦ OVER 60" OF RAINFALL
FOREST
▤ 10" – 60" OF RAINFALL
GRASS AND TREES MIXED (SAVANNAS)
☐ LESS THAN 10" OF RAINFALL
DESERT

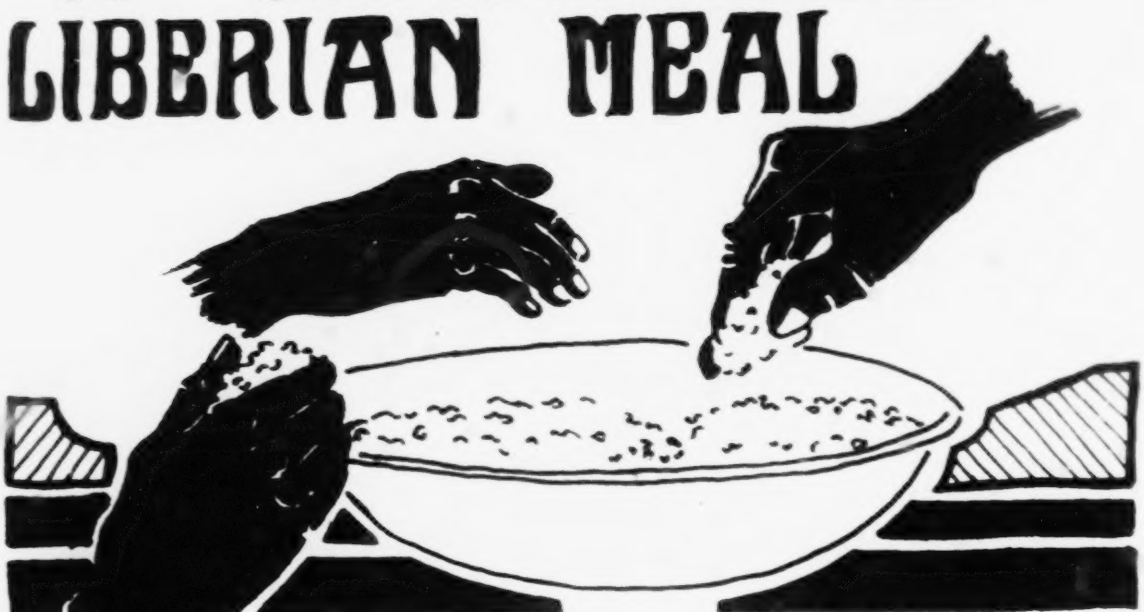

PRIMARILY CROP RAISING AREAS
MIXED CROP RAISING AND CATTLE RAISING
PRIMARILY CATTLE RAISING AREAS

RESPECTING AFRICAN LIFE STYLES

One of the first questions that students ask about Africa is "What do Africans eat?" The simplest and most enjoyable way to answer this question is for the students to actually prepare and eat an African meal. While the students will enjoy this experience, they will develop a better understanding of African daily life if they also role pay traditional meal etiquette which although it may be different from ours, is taught in much the same way.

This lesson was originally taught in a fourth grade language arts class but has been used successfully with adults and in social studies and home economics classes K - 12. The lesson should be scheduled for part of a period one day and a double period the next day.

A TRADITIONAL LIBERIAN MEAL



GENERAL OBJECTIVE

Students will respect African life styles and institutions as the responses of African people to their social and physical environments.

BACKGROUND INFORMATION

It is important to emphasize that ways of life in rural and urban areas-- whether here or in Liberia -- may be quite different. Many urban Liberians eat Western food and use Western table manners. Liberians in smaller towns generally eat traditional foods and use traditional meal etiquette.

Collard green chop is eaten throughout Liberia and in many other areas of West Africa. Collards are vegetables similar to spinach, turnip greens, and kale; chop is a Creole word meaning stew or soup.

Mandingo-Liberians, members of a Liberian ethnic group, practice a form of meal etiquette similar to many other West African ethnic groups, especially those that have had contact with Moslem cultures. Only women and girls prepare and serve the food. Men and women eat separately. (See Unit on Women.)

In keeping with Moslem sanitary law, men and women wash their hands before eating. Food is only touched with the right hand. It is an insult to use the left because it is used for bodily functions. Since the food is eaten from a common pot, men and boys sit in a circle around the food, their right hip and hand facing the center of the circle. Sharing is an important Mandingo-Liberian --and African -- concept; no one takes a second helping until he is sure that everyone else has had a serving. Usually the "man of the house" determines who gets the finest pieces of meat. Generally, children do not take pieces of meat unless their father offers the pieces to them.

The usual Mandingo-Liberian meal consists of a starch and a stew. The starch -- rice, millet, or cassava -- is rolled up in a ball and dipped into the stew. Thus, no utensils are used. The women follow the same etiquette.

Like children in all societies, Mandingo-Liberian children learn etiquette by copying the examples of adults and responding to the corrections of adults.

LIBERIAN COLLARD GREEN CHOP

Ingredients:
1 chicken
2 bags collard greens (or mustard greens)
1 can tomato paste
1 medium onion
1/2 pint palm oil*
red pepper (crushed)
salt
pepper
1 cup Crisco
1/2 pint water with chicken bouillon cubes

* Often available in stores specializing in ethnic products. Peanut oil can be substituted for palm oil.

Directions: Cut up chicken and season it with salt and pepper. Brown in Crisco. Place palm oil in a large pot and heat. Add chopped greens, chopped onion, tomato paste, bouillon cubes and salt and red and black pepper to tast. Add browned chicken pieces and cook for 30 - 35 minutes until chicken is tender and spices well blended. Serve over rice. Serves 6.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they associate Africa with the pleasant experience of eating a Liberian meal by

   responding positively to questions such as
   1) did you like the meal?
   2) did you enjoy cooking?
   3) would you like to have another African meal sometime?

   spontaneously asking to prepare another Liberian meal, or

   asking visitors to the class to share in the meal.

2. Students will demonstrate that they understand and respect Mandingo-Liberian meal etiquette by following it
   comfortably in a role playing situation, or
   comfortably during the meal.

3. Students will analyze how children learn patterns of etiquette through example and correction,
   in a discussion, or
   by role playing a family meal.

MATERIALS

1. Ingredients for recipe
2. 1 large skillet
3. 2 medium size pots
4. 1 cook spoon
5. 1 knife
6. 1 work table
7. Your kitchen at home, the school's cooking facilities, or a hot plate with two burners in your classroom
8. Wash bowl
9. Visual aids
10. Records of African music (optional)

INTEREST APPROACH

1. Have the students discuss their favorite foods both domestic and/or foreign.

2. Ask the students if they would like to prepare a Liberian dish. Locate Liberia on the map. Show photograph of Liberians eating.

3. Explain what the dish is called and how it is prepared.

4. Allow the class to decide who will bring the ingredients and pineapple for dessert for preparing the meal the next day.

PROCEDURE

1. The next day, divide the class into groups and assign tasks: browning the chicken, heating the palm oil, preparing the vegetables, preparing the rice.
2. While the food is cooking, ask the students what are good table manners. List them on the board. (If the students have difficulty listing less obvious ones, have them actually pantomime a family meal.) Discuss differences, if any, in the student's descriptions of table etiquette. Ask them if there is really any right or wrong table etiquette.
3. Ask the students why good table manners are important. Lead them to discover that manners promote orderly distribution of the food. Discuss who taught them good table manners and how they were taught.
4. Show the students the photograph of Liberians eating. Explain that many Liberians use the same kind of table manners we do, but people living in small towns may have a different kind of meal etiquette.
5. Explain and demonstrate some aspects of Mandingo-Liberian etiquette. Have the students list good Mandingo-Liberian manners on the board and then pantomine a Mandingo-Liberian meal individually or in groups.
6. Discuss how Mandingo-Liberians learn meal etiquette. List the sources on the board. Lead the students to recognize that Liberian children are taught meal etiquette the same way they are. Ask the students why they think Mandingo-Liberian etiquette is different from ours. Lead them to discover that we have been taught a different tradition.
7. Discuss with the students if an American would be practicing good manners if he used his etiquette when eating a traditional meal with Liberians.
8. Have the girls serve the food, the boys and girls eating separately. Tell the students to use Mandingo-Liberian etiquette if they wish. Play some African records while they eat.
9. After eating the meal, discuss with the students how they thought they would feel eating African food and using African etiquette and how they actually felt while doing it. Have those students who are interested copy the recipe to take home.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Use the film A Hausa Village, which includes meal preparation and etiquette among Hausa-Nigeria. (See Resources.)
2. Use the film Daily Life of the Bozo, which illustrates food preparation and etiquette among the Bozo in Niger. (See Filmography in Audio-Visual Appendix.)
3. Read "The Mother Stone Has a Hollow Stomach" in Song of Lawino, a poetic rejection of the white man's food and etiquette.
4. If the students are familiar with the differentiation of labor by sex in rural societies, have the girls do the cooking and the boys play male roles, such as repairing the house, managing a store, participating in a village council meeting, preparing the fields for sowing, teaching. (Do Women in Africa unit to promote the discussion of such stereotypes.)
5. In the lower grades, fry plantains. (See Foods Appendix.)
6. Make another African recipe. (See Food Appendix.)
7. Prepare a meal from another non-Western region of the world.

TEACHER COMMENTS

Kindergarten: "I had the children fry plantains because they are easy to prepare because of their similarity to bananas and because they smell very delectable. I began the lesson by asking what they had for breakfast and then showing them a paper bag with the plantains inside and telling them that I had a particularbreakfast which is eaten in Africa in the bag. The children finally guessed bananas. I showed them the plantains, explaining that they are very much like bananas.

"Only a few kindergarten children did not like the plantain, but all tried a piece with no hesitation. Not only was the meal a success, but the children continue --even a month later-- to associate Africa with this pleasant experience."

Fourth grade: "I introduced this lesson after a discussion of the film Daily Bozo Life. I pointed out that although the occupations and physical environment of the two ethnic groups are different, the meal preparation and eating styles are quite similar. After we had prepared the chop, I was sure there was too much. Some of their reactions were:

> That looks horrible!
> I don't want to try that!
> U -- Gook!

Reactions after sampling the chop:

> That was good!
> When do we have it again?

"One child had five helpings; all of the food was eaten. The second time we made collard green chop the class invited the principal and their parents.

"I found that it is important that the children bring the ingredients for the recipe to school, or help the teacher shop for them. Somehow, if they know where the ingredients come from, the food seems less foreign to them, and the students seem more interested in the activity."

Fifth grade: "We had a good time, and the children were amazed that the food was so good. I wanted everyone to participate in the preparation, so each student would feel as if he had helped cook the 'chop'. This made for a rather hectic class, though. Possibly the principal or some mothers could be invited to participate in the preparation and dining. If not, maybe three or four of the children could do the cooking over their lunch hour or the evening before. You should practice preparing the dish at home before the class, so that you are sure you know how to make it."

Seventh grade home economics: "I introduced the lesson with the film A Hausa Village, explaining to the students that Mandingo-Liberians have similar food tastes and eating styles. Before they began eating, the girls asked, "Do we have to eat this stuff if we don't like it?" Soon it was all gone. The girls were surprised when they realized that our manners might not be considered good manners by people in another culture. The first time we prepared a meal I felt that the students were too uncomfortable to use traditional etiquette; too many new things were happening at once. I postponed that part of the lesson until we prepared our second meal."

RESOURCES

Books and Articles

Author Unknown. "African Recipes." New York: Reprint from African-American Institute, 1974. (T)

Author Unknown. "African Natural Foods Gourmet." New York: Reprint from African-American Institute, October 1975. (T)

Banfield, Beryle. Africa in the Curriculum. New York: Blyden Press, 1968. pp. 53-7. (T)

Clark, Leon. Through African Eyes: Coming of Age in Africa. New York: Praeger, 1969. pp. 48-55. (T,H)

Crombie, Isabel. My Home in Nigeria. London: Longmans, 1959. (E)

Dede, A. Ghanaian Favorite Dishes. Accra, Ghana: Meriden, 1969. (T)

p'Bitek, Okot. Song of Lawino. New York: Meridan, 1969. (T,H)

Providence/Teacher Corps. African Studies for Middle Schools. Providence, R.I.: Teacher Corps, 1973. (T,H,J)

U.S. Committee for UNICEF. Hi Neighbor. New York: Hastings House, 1962. (E)

van der Post, Laurens. African Cooking. New York: Time-Life Books, 1970. (T)

Warren, Mary and Bryant, Beth. West African Cooking. 1974.

Audio-Visual

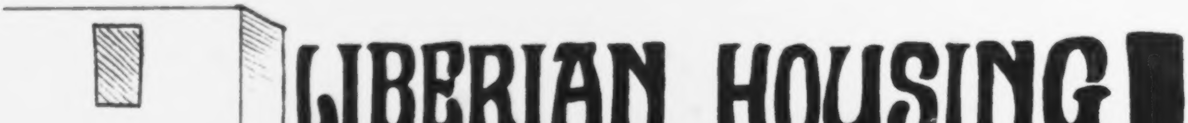
Daily Life of the Bozo. (See Appendix.)

Hausa Village. British Information Service. Available for rental from Indiana University or free from the Worcester library, Worcester, MA. Since the British narrator detracts from the African content of food production and preparation, you may wish to shut off the sound track.

RESPECTING AFRICAN LIFE STYLES

The idea that Africans live in "huts" has been perpetuated for so long that some students find it difficult to believe that Africans have used a variety of architectural designs in building their homes over the centuries.

By becoming aware of the relationship of the design of a house to its function and to the physical and social environment, it is hoped that the student will develop an appreciation for the variety of Liberian architectural styles. A discussion of the function of traditional Liberian architecture may



help the student develop more of a respect for ways of life that are different from the ones with which s/he is familiar. Through an initial analysis of the uses of American homes, the students will recognize the importance of the function in architectural design in their own communities.

This lesson was originally taught in the seventh grade, but can be used on a higher level. It could be adapted for use in geography classes and other social studies classes as well.

GENERAL OBJECTIVE

Students will respect African life styles and institutions as the responses of African people to their social and physical environment.

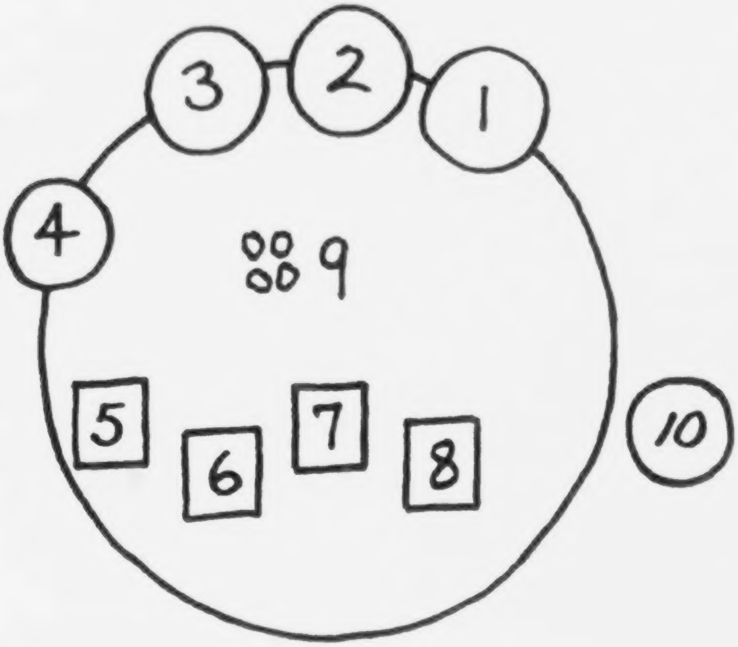
BACKGROUND INFORMATION

Traditionally, Liberian houses have served a different function than houses in the United States. They also have been made from different materials. The result has been dwellings that look quite different from American houses.

Where the climate is consistently warm, people live outside much more than they do in the United States. Many activities which Americans assume should be done inside a house are done much more naturally outside in Liberia, for example, cooking and preparing food, eating, recreation, chatting, dancing, bathing, celebrations, music-making, working at one's trade, marketing, sewing, classes, etc. During the rainy season, however, some of these activities take place indoors. Many of the functions of American houses are less necessary in Liberia. As there is no need for an indoor kitchen, dining room, central heating, and glass windows to let light in and keep cold out, a house in Liberia has a very different appearance from our houses. Many traditional Liberian houses function only as a sleeping and storage place.

In traditional Liberian architecture, many unconnected small buildings are somewhat equivalent to the different rooms in an American house. Different buildings may serve different purposes for a family; there might be a "cooking house" or kitchen, a "bath house" or bathroom, and a "palaver house" or a room for discussing important matters. One might say a Liberian house includes the outdoors; for many of the things Americans do in houses, Liberians do outside. Several separate buildings in one family compound may serve the same function as one house in America.

The traditional Liberian house is well equipped to function within its environment. Built from local material-- straight wooden branches or trunks, clay, and palm leaves -- it is constructed to withstand heavy rains and occasional high winds. The construction materials are termite-proof. Many of the houses are designed to be cool during the hot part of the day and to provide space for the storage and drying of corn, as well as for sleeping.



SIMPLIFIED ILLUSTRATION OF
ONE TYPE OF COMPOUND

1. Reception room
2. Husband's sleeping room
3. Wife's room
4. Wet season kitchen
5. Bathing enclosure
6-8. Sons' rooms
9. Cooking area
10. Granaries

In addition to a variety of traditional housing styles, the stylistic influences of architecture from other African and non-African nations and the introduction of new building materials contribute to an almost limitless range of architectural designs in Liberia. The traditional house exists in smaller towns while the capital Monrovia has a number of multistory buildings. A third kind of house is one of the most common types of housing found in both rural and urban areas. It is built from cement blocks, has an iron-zinc roof and either glass or shuttered windows. It is about the same size as an average American single-story house; it consists of a reception room and several bedrooms. Often the kitchen is located in a separate building. Within any area, variations exist because of differences in wealth, status, individual taste, etc.

None of the different types of houses can be said to be "better" than any of the others. Each serves a different function in its physical and cultural environment. In fact, to apply the word "house" to so many different kinds of buildings may be stretching the meaning of the word too far. Since the demands of the city of Monrovia are similar to those in other large cities, its more recent architecture resem [illegible] her cities throughout the world. As explained above, different [illegible] he rural physical-cultural environment produce a need for a [illegible] house.

While the photographs of h [illegible] esson were taken in Liberia, they are representative of hous [illegible] sections of West Africa.

SPECIFI [illegible] IVES

1. Students will demonstrate that they respect Liberian architecture by relating the design of a Liberian house to its function before making a value judgement about it, or
   teaching another child to relate the design of a Liberian house to its function before making a value judgement about it.
2. Students will relate the form of a house to its function, the physical environment, the social environment, and individual taste
   in an explanation of why many Liberian houses look different from American houses.

in a written paragraph explaining the reasons for the design of a
traditional Liberian house and a "modern" Liberian house, or

in a role play discussion where a Liberian and an American discuss
the reasons for the similarities and differences between their
houses.

3. Students will demonstrate that they know at least three types of housing styles --traditional clay, cement brick with zinc roofs, multistory buildings -- exist in Liberia by
    - listing the different styles,
    - drawing illustrations of them, or
    - identifying them in photographs.

MATERIALS

Slides of Liberian houses (See Appendix.)

INTEREST APPROACH

1. Discuss with the class why people live in houses. Make a list of "Uses for Houses" -- shelter, status, etc., -- on the chalkboard.
2. Have each child draw the floor plan of his/her own house and label the function of each room. Discuss the various functions of the rooms and list them on the chalkboard.
3. Discuss how houses are used differently in winter and in summer and what things are done inside and outside on a camping trip. Ask the children whether they prefer working and playing inside or outside. Guide the children to recognize that the functions of a house are related to climate. If any of the children have lived in California or Florida, discuss what houses are like there.

PROCEDURE

1. Have the students locate Liberia on a map. Without teacher commentary show the slides of various outdoor Liberian activities. Discuss why Liberians do many of the things outdoors that we do indoors.
2. Cross out all the functions of houses listed on the chalkboard which do not apply to Liberia.
3. Explain that some Liberian families live in a group of buildings called a compound. Each building has a different purpose. Ask the students to take their floor plans, cut apart the different rooms and design a compound. The living room becomes the reception room; the kitchen, the outside cooking area and the wet season kitchen; etc.
4. Divide the class into several small groups and give each photographs of different Liberian houses. Ask the students to list and then report on any and all differences they find between the buildings in the photographs. Ask them to think about why the houses look the way they do and to account for any differences that they see.
5. Have the students report on the items they listed. Ask why there are differences among the houses if the climate is about the same throughout Liberia. Lead the students into a discussion of the different life styles of city and rural people. Guide them to recognize that architecture may be different because of different cultures, or ways of life.
6. Discuss why different architectural designs might exist in the same town (differing life styles, wealth, status, professions). Lead the student to recognize that although environment influences architectural design, cultural factors and individual tastes are also factors.
7. Look at the three photographs again. Discuss which of the three kinds of Liberian housing is the best. Lead the students to recognize that each serves a different kind of life style.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Read and discuss Building a New House in Liberia. Make a model house. (See Resources.)
2. Compare and contrast the functions of the architecture in the filmstrips Lifeways in Rural Villages and Life in Cities. (See Audio-Visual Resource Section.)
3. Mix slides of American cities in with slides of African cities. Discuss why most cities look alike. See if the children can identify the cities.
4. Cut photographs of American architecture out of magazines: a skyscraper, a California ranch house, a Midwestern farm house, an urban tenement. Discuss reasons for different architectural styles in the U.S.
5. Relate function and culture to the housing problems in your local community.
6. Have the students label the materials used in building the three kinds of housing. Discuss the materials and their functions.
7. Have each student draw a floor plan of his/her house. Instruct them to draw in their favorite object in each room. Then ask them to pretend that they are Liberians of their age group and do the same thing. Have the students use the slides for references. (Accuracy is less important than the student's attempt to identify with Liberian children.)
8. Compare the construction of an adobe house in the West with an earth-brick house in Liberia.
9. Compare the life styles and housing of rural and urban Americans. If any teachers or children grew up on farms, have these people discuss their life style on the farm.

TEACHER COMMENTS

Seventh grade: "My students enjoyed the class, although they had some difficulty forming the concepts. We had a long discussion about why people live in cities and why they have different needs from people in rural areas."

Fifth grade: "The children were impressed by the role of the out-of-doors in a Liberian's life. They were eager to answer and ask questions. I think they still don't associate Western-style buildings with Africa. Even though we discussed African cities, their rural/traditional image of Africa is very strong."

RESOURCES

Books

Bernheim, Marc and Evelyne. In Africa. New York: Atheneum, 1973. (T,E)

Bleeker, Sonia. The Ashanti of Ghana. New York: Morrow, 1966, pp. 22-3 71-3. (E)

Hartford, Owen. Building a New House in Liberia. Newton, Mass.: Educational Development Center, . (J,E)

Pfieffer, Melissa. Changing Africa Through Its Children's Eyes. Thompson, CT: Interculture Associates, 1971. (E,J)

Rottsolk, James E. The Story of Liberia. Wichita, Kansas: McCormick-Mothers Publishing Co., 1967. (E)

Audio Visual

"Life in Cities", a filmstrip in Living World of Black Africa. (See Audio-Visual Resource Section)

"Lifeways in Rural Villages", a filmstrip in Living World of Black Africa.

Slides from African Studies Centers.

APPRECIATING AFRICAN ART FORMS

Because of the influence which African art has had on twentieth century Western art, teaching African art in our schools can help students to appreciate African art and to understand modern Western art. This lesson is designed to encourage students to respond immediately--both emotionally and physically -

AFRICAN ART SLIDES "COME ALIVE"

to the emotional and rhythmic qualities of African art objects. The students' direct response is most important. Facts about the objects are not included which might detract from the experience. Later, when the child has expressed his/her own interest and readiness by asking questions, more information can be introduced to answer his/her specific questions.

The lesson can be used in art classes or other content area classes on Africa from kindergarten through high school as adapted.

GENERAL OBJECTIVE

Students will appreciate African art forms.

BACKGROUND INFORMATION

African art is important to Africans and to Americans. In all cultures, art objects have an importance in their expression of traditional thoughts, contemporary beliefs, and future aspirations or fears. Be it in the form of wood carvings, metallic statues, paintings, or cloth dyeing, African art has been one of the most important influences on the developmnet of twentieth century art. Picasso, Modigliani, Klee, Lipschitz, Matisse and other artists were struck by the powerful rhythms, emotions, and surrealistic interpretations of nature and man inherent in the African art objects they saw in the ethnological museums of Europe. These artists revolutionized Western art by adopting and adapting forms and ideas from African art.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they are enthusiastic about viewing art objectives by voluntarily examining art books and objects which you have in the room or in the library, or spontaneously asking for a similar lesson.
2. Students will demonstrate that they appreciate African art by responding physically to the emotional and rhythmic qualities of African art in the "Mirror" game and the "Come Alive" game.

3. Students will express their impressions of African art by
   describing the things they saw,
   drawing two or three pieces they remember, or
   describing photographs in a book of repreductions of African art into a tape recorder.

4. Students will name the function of certain African art pieces (such as spoons, stools, cups)
   in a slide show, or
   in a room where such pieces are on display.

MATERIALS

1. Slides from Values in Traditional African Art. (See Resources.)

   or

   Approximately 25 slides of African art objects, preferably showing a wide range of styles, functions, and subject matter, divided into three groups corresponding to the activities in procedure #2, 4, and 6 listed in the "Procedure" section of this lesson. First group: Put statues, drawings, and masks which have interesting facial expressions into the first group. Second group: Put objects that are clearly functional, such as chairs, cloth, spoons, neck rests, door latches, pottery, game boards, drums, etc., into the second group. Third group: Put objects which suggest interesting movements such as animal statues and human statues into the third group.

2. If available, include original or reproduced art objects from Africa which children may touch and/or play with. Recommended are things like Ashanti stools which may be sat upon, masks which may be worn during a dance, cloth which can be worn, and statues which can be held.

3. A slide projector, preferably automatic so that the slides can be changed quickly.

INTEREST APPROACH

1. Explain to the children that they are going to see slides and play games at the same time. They are going to see art from Africa.
2. Ask students why they believe art exists. What function does it play in a culture? Are those functions universal, i.e., occurring in every culture?

PROCEDURE

1. Explain that the first game is a "mirror" game.
   a. Make sure that everyone knows what a mirror is.
   b. Make a face. Ask the students to mirror, or copy, the expression on your face.
   c. Ask the students how you are feeling with each face that you make (happy, sad, angry, etc.)
   d. Explain that you want the students to play the same game with the slides; they must mirror the expression of the face on the slide with their own.
2. Show the first group of slides one by one, getting the students to mirror the expression of each face they see. Each time, ask them how they feel, and how the person/thing in the slide feels.
3. Explain that the second game is the function game and that it is a guessing game. Children must guess what the things in the slides are used for. Pick up an object or two from the classroom, such as a pencil, chalk, or a book, and ask the students what it is used for to make sure that they understand the concept "used for."
4. Show the second group of slides, asking the students to guess what each object is used for. Accept simple answers, such as "sitting in," "eating," or "playing", for chairs, spoons, drums, etc.
5. Introduce the third game by explaining that it is a "come alive" game. Make sure that they understand the concept of coming alive by asking them to stand like some object in the classroom (such as a light switch) and

then come alive and move as the object would. Tell them that when they see a slide they should first pose and then come alive and move as the object would, without toughcing each other. (Not touching is simply a control device.)

6. Show the third group of slides, encouraging the children to move like each object in the slides. Use signals like, "Look carefully at the object. Now come alive."

7. Conclude the lesson by asking the students if they remember where the objects come from and having them all pronounce "Africa" again.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Show real art objects, and let the younger students play with them. Objects which are too fragile to be touched can be drawn by the children.
2. Have the students make papier-maché masks.
3. Have the students carve something out of wood, just to learn how difficult it is.
4. Give the students modeling clay, and ask them to make a statue of something they remember from Africa.
5. Visit a local museum which has African art objects.

TEACHER COMMENTS

Grades K-5: "This lesson has been enthusiastically received by primary and intermediate students I have taught. In spite of its length -- 45 minutes -- the students became increasingly absorbed in the games and African art. Observing teachers were also struck by the lesson's effectiveness and simplicity and became much more interested in African art.

"The lesson lasted over an hour in the intermediate grades because the children were much more verbal and asked many more questions. Since some of the functions of African art objects are rather obscure, prepare for the lesson by reading the slide commentary. Many of the figures in an African art collection may be nudes, and in some classes there were one or two students who giggled and joked about breasts and genitals. This reaction, quite normal for this age group, can be handled easily by acknowledging the child's comments with remarks like, 'You're right. You can tell that figure is female (or male)'."

Kindergarten: Although I've never been to Africa, this lesson was surprisingly easy to teach. It required no background in either art or African Studies. The children thoroughly enjoyed it. Actually the games could be played with any type of art, not just African art.

Second grade: "The children enjoyed the lesson and expressed themselves freely. They raised a number of questions I was unable to answer, but we had a good time trying to figure out the answers."

RESOURCES

Books and Magazines

African Arts. African Studies Center, University of California, Los Angeles. (See Teacher Resource Section Periodicals) (T,H,J,E)

Arts Connus et Meconnus de l'Afrique Noire. Paris: Musee de l'Homme, 1966.

Bascom, William. African Art in Cultural Perspective: An Introduction. New York: Norton, 1973.

Bohannan, Paul. Africa and Africans. Garden City, New York: Natural History Press, 1964. pp. 140-156. (T,H)

d'Amato, Janet and Alex. African Crafts for You To Make. New York: Messner, 1969. (T,E)

Fagg, William. The Art of Central Africa: New York. NAL Mentor, 1968. (T, H,J,E)

Fagg, William. The Art of Western Africa: New York. NAL Mentor, 1968. (T, H,J,E)

Fagg, William. Tribes and Forms in African Art. New York: Tudor, 1968. (T,H,J,E)

Globok, Shirley. The Art of Africa. New York: Harper and Row, 1965. (T,J,E,)

Goldwater, Robert. Senofo Sculpture from West Africa. New York: New York Graphic Society. (T,H,J,E)

Jefferson, Louise E. The Decorative Arts of Africa. New York: Viking, 1973.

Leuzunger, Elsy. The Art of Africa. New York: Crown. (T,H.J,E)

Marshall, Anthony D. Africa's Living Arts. New York: Watts, 1970. (T,E)

Msangi, K.F. Art Handbook for Schools. Dar es Salaam, Tanzania: Tanzania Publishing House, 1975. (T)

Providence/Teacher Corps. African Studies For Middle Schools. Providence, R.I.: Teacher Corps, 1973. (T.H.E)

Segy, Ladislas. African Sculpture. New York: Dover. (T,H.J.E.)

Thompson, Robert F. African Art in Motion. Berkeley, California: 1974.

Slides (See Audio-Visual Resource Section)

1. Museum of African Art, Values in Traditional African Art, 316-318 A St., N.W., Wash., D.C., $50 for 52 slides. The numbers in parentheses below refer to the identification numbers of the slides from the portfolio used in this lesson.

Group I included:

(29b)	Commemorative Head of Divine King, Nigeria
(6)	Poro Mask, Liberia
(12)	Mask with Crest of Three Birds, Ivory Coast
(16)	Reliquary Figure, Ivory Coast
(40)	Dance Mask, Congo Brazzaville
(5)	Poro Mask, Liberia
(29a)	Human Head, Nigeria
(48)	Standing Figure, Congo Kinshasa
(49)	Amlet, Congo Kinshasa
(29c)	Royal Altarpiece, Nigeria

Group 2 included:

(15)	Chif's Chair, Ivory Coast
(43)	Ceremonial Spoon, Congo Kinshasa
(7)	Wari Gameboard, Liberia
(10)	Drum, Ivory Coast

(20) Kente Cloth, Ghana
(33) Dance Mask, Nigeria
(17) Fertility Doll, Ghana

Group 3 included
(1) Figure of Rearing Python, Guinea
(22) Altar in Shape of a Bull, Mali
(28) Dance Headpiece, Upper Volta
(39) Figure of Chief, Congo Brazzaville
(29) Standing Female Figure, Upper Volta
(34) Reliquary Figure, Gabon
(21) Dance Headpiece, Mali
(26) Dance Mask, Mali
(46) Ceremonial Palm Wine Cup, Congo Kinshasa
(31) Covered Box for Food, Nigeria

2. Extension Service, National Gallery of Art, Washington, D.C. 20565
telephone: 202-737-4215, Ext. 291

77 slides --1 record --script by William Fagg. (J,H)

3. Check local African Studies Center.

To Rent:

The Slide Library, Metropolitan Museum of Art, 5th Avenue and 82nd Streets, New York, NY 10028

The Museum of Primitive Art, New York, NY

To Buy: (also available on approval)

The Gallery Shop, Brooklyn Museum, 188 Eastern Parkway, Brooklyn, NY 11238

Prothmann Associates, Inc., 2795 Milburn Ave., Baldwin, NY 11510.

Sandak, 4 East 48th St., New York, NY 10017.

Secas, 1350 Old Dixie Road, P.O. Box 1475, Juniper, FL 33458.

Human Resources

Returned Peace Corps Volunteers from Africa often have slides of African Art. Write your Regional Peace Corps Office (see Appendix) for a list of Returned Peace Corps Volunteers in your locality.

AFRICAN ART TIE-DYEING

Tie-dyeing, which has become popular in America, is a traditional West African craft. The association of Africa with the enjoyment of participating in this popular activity should help students develop an appreciation for African Crafts.

Two approaches to teaching tie-dyeing are offered: one is the classroom, the other outdoors using a procedure more closely resembling the traditional African process. Tie-dying has been enthusiastically received by elementary school, high school, and adult education students in art, home economics, English and social studies classes.

GENERAL OBJECTIVE

Students will appreciate African art forms.

BACKGROUND INFORMATION

Among the Yoruba-speaking people of Western Nigeria (as well as the Mende of Sierra Leone, and the Malinde of Mali and Guinea) the dyeing of cloth is an old industry. The blue dye --a characteristic color of Yoruba cloth -- is traditionally obtained from the leaves of the indigo plant. The preparation of the indigo and the dyeing are done by women. Tie-dyeing may have begun as a method of sprucing up old clothes, which in the past were hand-woven.

The dyeing is traditionally done with raffia; now synthetic dyes, a wide variety of colors, and thread are also used. Most of the traditional designs involved intricate stitching of the cloth before dyeing. As this is an introductory lesson, only the simplest of the traditional and new designs are included.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they appreciate the traditional West African craft of tie-dyeing by
    - enthusiastically participating in the activity,
    - asking to tie-dye again or to learn additional designs, or
    - wanting to show their designs to other classes or to visitors.
2. Students will tie-dye at least one design.
3. Students will state that tie-dyeing is a craft found among Yoruba-Nigerians, as well as some other West African ethnic groups,
    - when asked, or
    - spontaneously when visitors come to class.

MATERIALS

1. 1 double burner hot plate for each 4 gallon container of water.
2. Clothes line and clothes pins.
3. 1 four gallon bucket, tub, or basin for every 15 (T-shirt-size) pieces.
4. Buckets, tubs, or basins for rinse water.
5. Spoons or tongs.
6. Scissors.
7. Twine or elastic bands.

8. Dye (3 packets to 4 gallons of water. Purple, royal blue, or scarlet are best.)
9. White or light-colored cotton.
10. Sources of running water.
11. Tie-dyed cloth or photographs of tie-dyed cloth.
12. Slides of African clothing (optional).

INTEREST APPROACH*

1. Show the students some American tie-dyed fabric or clothes. Ask them if they know any countries where tie-dyeing is a tradition.
2. Explain that tie-dyeing is a traditional craft among Yoruba-Nigerians in Western Nigeria, as well as among some other ethnic groups in Sierra Leone, Mali, and Guinea. Have the students locate Western Nigeria on a map.
3. Have the students try to figure out how tie-dyeing is done by hand. After they have made some suggestions, show slides of tie-dying.

PROCEDURE

1. Tell the children that they are going to tie-dye. Explain (since this is their first tie-dyeing lesson) that they will learn the simplest of the designs. Hand out small pieces of cloth or paper toweling. Have the students experiment with making different designs. The following designs are probably the simplest, though there are many others.

   To make all of these designs, the binding must be tight and knotted well. Youngsters may need the help of older students or the teacher. Emphasize that the only areas of cloth that will not dye are the areas covered by twine or knotted tightly.

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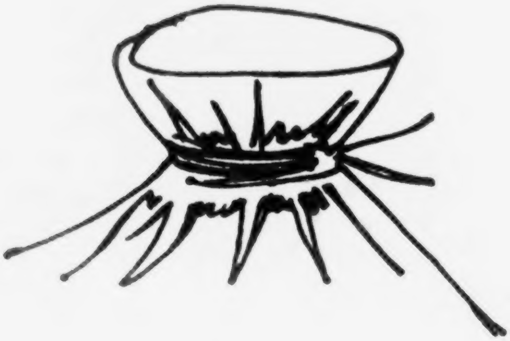
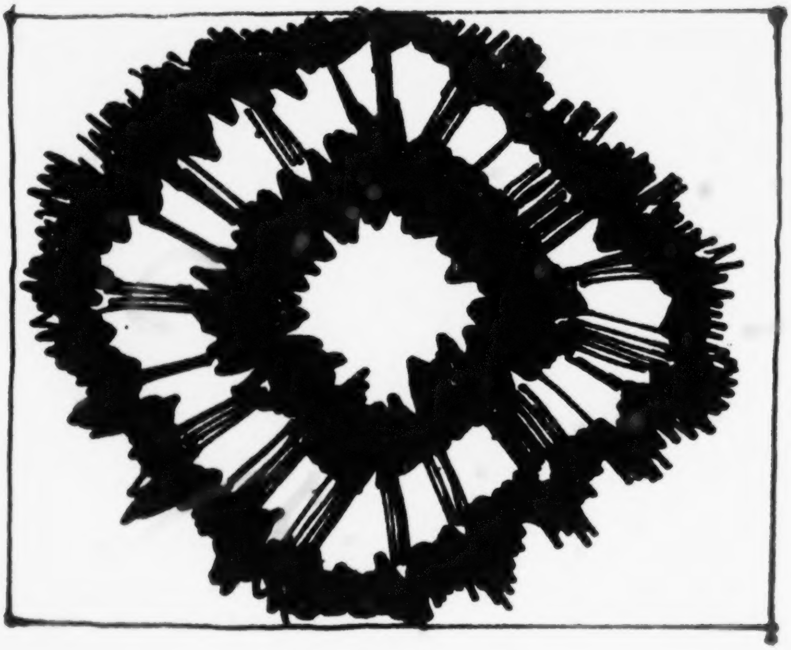
*At the beginning of the period put a bucket of water on the hot plate and bring to simmering point. This should take about 1/2 hour.

a.

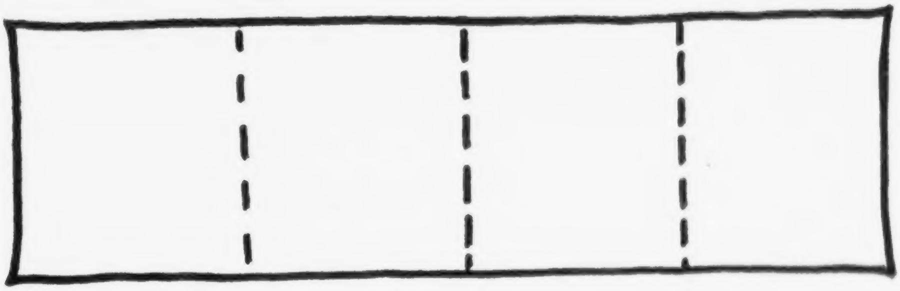


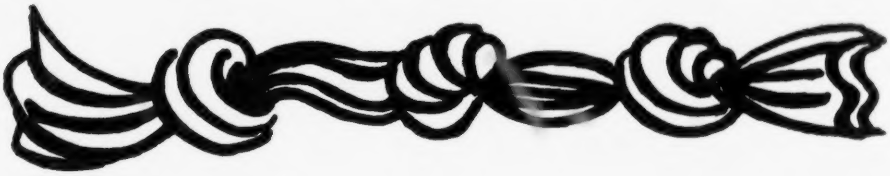
a. A traditional design: Make circle designs by pulling out a small portion of the material, place a stone or seed in it, and tie twine tightly around the stone.

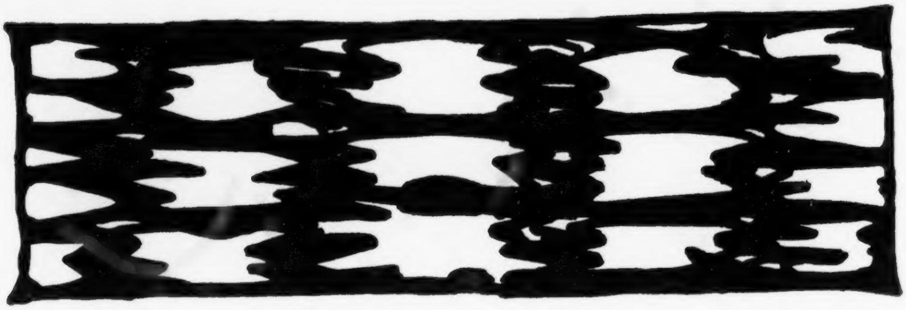


b.

b. A non-traditional design: Tie the material in knots all over to produce a striated effect.

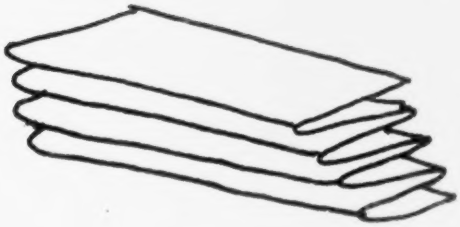


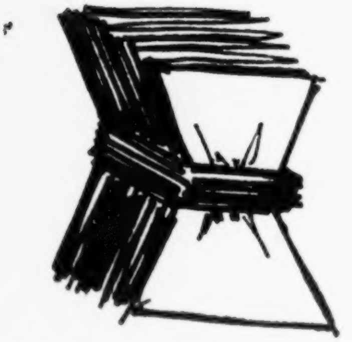


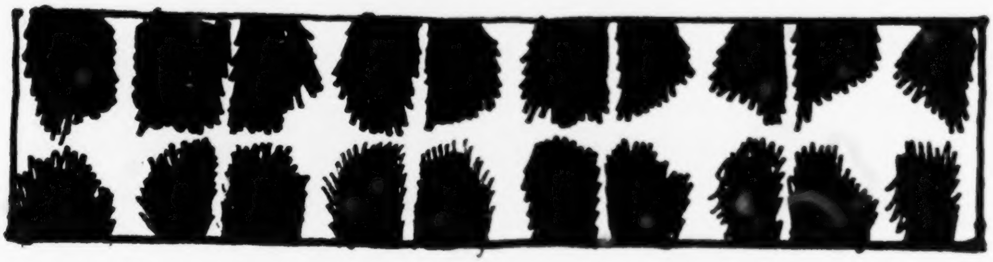


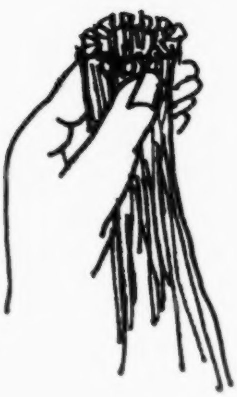
C.

c. Non-traditional: Fold the material lengthwise, accordian-pleating it like a paper fan, and bind it with twine at various places. The twine can be crisscrossed for added variation.



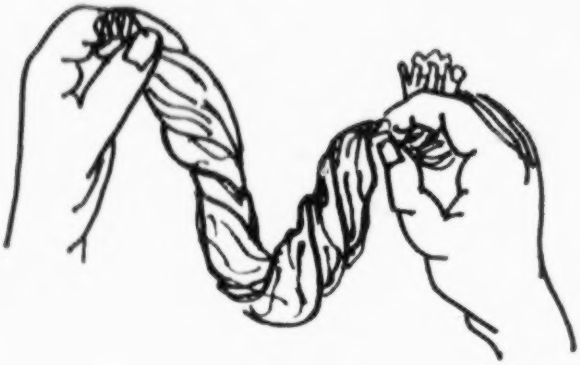


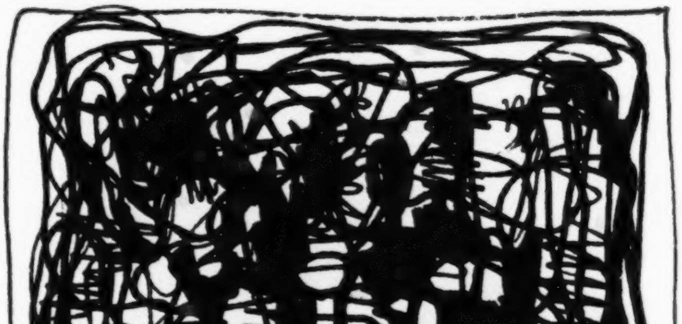




d.

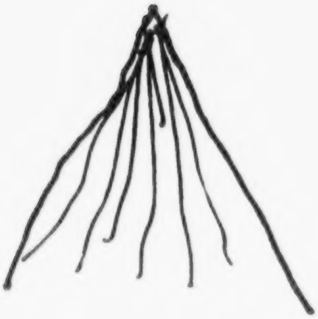
d. Non-traditional: Two people hold the material and twist it so hard that it knots up. Bind it with twine.

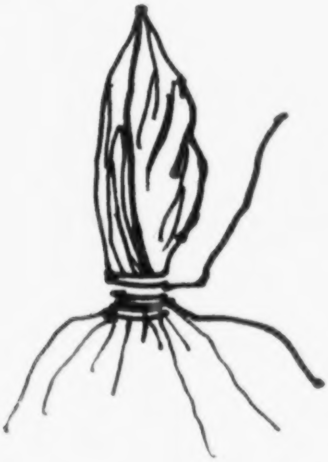


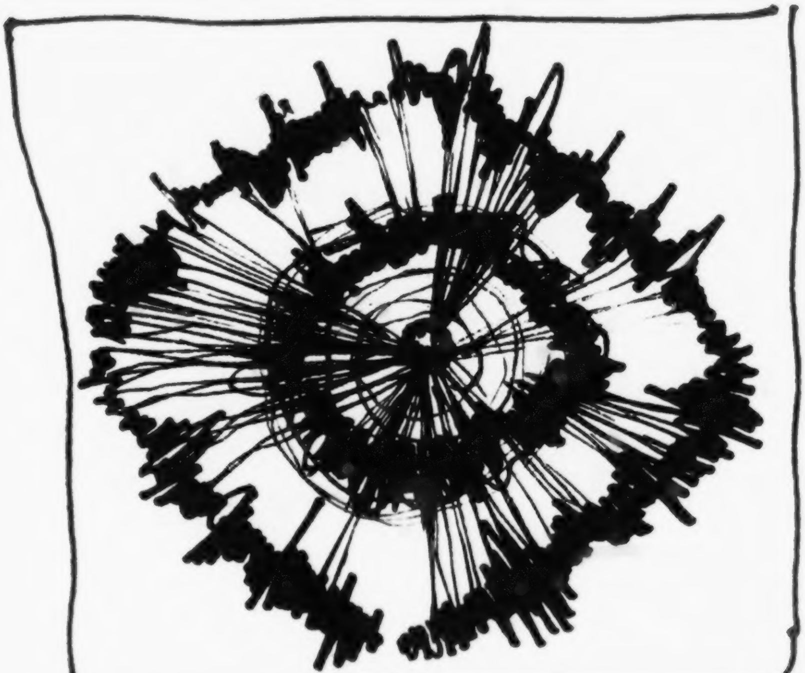


e.

e. Traditional: Create a sunburst effect by holding the material from a center point, smooth the material down, twist it, and then bind it.







2. When the water is simmering, put in three packets of dye for every four gallons of water.

3. Once they have the material bound, the students can put it into the dye. (At this stage each student may wish to mark his material with a name tag on a long string tied to his material, so that it is easily recognized for retrieval from the dye pot.)

4. While the material is dyeing, view slides on African clothing, tell a folk tale, or conduct some other activity.

5. After the material has been in the dye for 20 minutes, it should be rinsed, preferably in running water, although a bucket of clear water can be used. When no more dye rinses out in the water, the material can be untied, and hung to dry. The material can be soaked in a salt and vinegar solution to firmly set the dye.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. To simulate the traditional method of tie-dyeing, find a vacant lot and equip yourself with these additional materials: shovel, grill rocks, charcoal, lighter fluid, and matches. Dig three holes in the ground and fill them with hot charcoal. Place rocks over the holes and buckets of water on top of the rocks. Then follow the same procedure for tie-dyeing as outlined above.

2. In the lower grades where you may not wish to have the children work near hot water, you can tint the cloth in cold water. Of course, the tint will not be color-fast.

3. After they are somewhat experienced, have interested students bring in their own clothing to tie-dye--T-shirts, blouses, shirts, pillowcases, wall hangings, handkerchieves, and ties.

4. Have interested students do a research project on other areas of the world where tie-dyeing is a traditional craft.

5. Have some of the students teach interested adults to tie-dye.

TEACHER COMMENTS

Elementary summer school: "We tie-dyed outside. By the end of the day it seemed that the entire neighborhood knew about tie-dyeing as a West African craft: there were many on-lookers and many of the children tie-dyed their own T-shirts and shorts after they had practiced making designs. A bucket of water or sand should be kept near the fire at all times. A responsible child or adult should watch the fire, and younger children should not be allowed near it.

"We made the happy mistake of tying our materials with a green twine that proved not to be color fast. The results were very attractive."

Second grade: "The children made head bands, which turned out very well and were very inexpensive. At this grade level, you may wish to warn the children the day before to wear old clothes."

Third grade: "The children were very enthusiastic about this lesson. I told them folk tales to keep them interested while the material was dyeing."

Sixth grade: "I found it was essential for me to practice the designs before I taught them to the children. The children had difficulty predetermining what their design would look like after it was dyed; they learned by doing."

Junior high home economics: "The girls brought in their own clothes and really enjoyed the activity. Although it is best to have as many dye colors as possible to suit the children's individual preferences, I was only able to use one color because of the facilities in the classroom; the activity still turned out quite well."

RESOURCES

Books and Periodicals

African Arts. Los Angeles: African Studies Center, UCLA, Spring 1971, pp. 28-33.

Greater Cleveland Social Studies Program. Children in Nigeria Teachers' Guide--Children in Other Lands/Kindergarten Supplement to Volume IIA, Cleveland, Ohio: Educational Research Council of America, March, 1969, pp. 88-91.

Johnson, Yakuba and Wass, Betty. African Cultural Heritage. Michigan: Michigan 4-H Youth Programs, 1977. (T,H)

Kelly, Mary and Wass, Betty. "Weaving African Textiles Into the Curriculum" Teaching About/Learning From Africa. Madison, Wisconsin: African Studies Program, June 1980. (T)

Maile, Anne Tie and Dye as a Present Day Craft. London: Mills and Boen Limited, 1969. (T)

Plumer, Cheryl. African Textiles. East Lansing, Michigan: African Studies Center--Michigan State University, pp. 86-95. (T)

Price, Christine. Made In West Africa. New York: Dulton, 1975.

Providence/Teacher Corps. African Studies for Middle Schools. Providence, RI, Teacher Corp, 1973.

Sieber, Roy. African Textiles and Decorative Arts. New York: The Museum of Modern Art, 1972, or Greenwich, CT: New York Graphic Society, 1972.

Wahlman, Maude. Contemporary African Arts. Chicago: Field Museum of National History, 1974.

Audio Visual

Hausa Art in Northern Nigeria. (Slides available from Town and Country, Ltd., 21 Cheyne Row, Chelsea, London SW3 SHP, England.)

"Patterns in Color and Cloth" (Slides, script and teacher's manual from Field Museum of National History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605, Telephone 312-922-9410, ext. 3647288.)

Rosenthal Art Slides, 5456 South Ridgewood Court, Chicago, IL 60615.

APPRECIATING AFRICAN ART FORMS

Folk tales are an entertaining and educational medium for sparking an initial interest in Africa since children in the elementary grades usually enjoy being told stories. By beginning with a discussion of an American story, the students can discover that both American and African folk tales have the same functions. Originally taught in a sixth grade social studies class, the lesson could be used in language arts and social studies classes throughout the elementary grades.

GENERAL OBJECTIVE

Students will appreciate African art forms.

EDUCATION THROUGH FOLK TALES

BACKGROUND INFORMATION

Traditionally in Africa, as in other regions of the world, the folk tale has a two-fold purpose: to entertain and to teach values and ideal behavior to the members of society. Listening to folk tales is an important form of recreation for children in the evening. African storytellers are very dramatic, altering their voice for different characters and using a great deal of body movement.

A unique characteristic of most African folk tales is that they involve a great deal of audience participation. The storytellers may ask the audience to comment on the behavior of a character. A song may be sung within the folk tale, the teller acting as soloist and the audience as chorus.

SYNOPSIS OF A SIERRA LEONEAN FOLK TALE

Why Spiders Hide in Corners

A spider decided that it was very important that he show everyone that he was more grieved over his mother-in-law's death than anyone else. He decided that the most effective way to convince other people of his sorrow was to refrain from eating at the feast after the funeral. Finally, the spider walked away from the feast. On his stroll through a neighboring village he saw a pot of green bananas cooking. There was nobody around and he was hungry, so he decided to eat some of the bananas. He put a big piece in his mouth and some other pieces in his hat.

Just then, one of his friends called to him. He hurriedly put his hat on and walked over to meet his friends. The hot bananas began to burn his head, so he began to dance about uncomfortably. His friends asked him what was wrong. About then the bananas fell from his head to the ground. His friends all laughed hysterically. The spider was so ashamed that he ran into the nearest house and hid in a corner. Even now, spiders hide in corners.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they respond positively to a Sierra Leonean folk tale by

   spontaneously asking to hear more Sierra Leonean folk tales or looking at African folk tale books in the library.

2. Students will demonstrate that they can analyze American and Sierra Leonean folk tales for their entertainment and educational functions by

   responding accurately to the question, "Why do parents in the United States and in Sierra Leone tell folk tales to their children?" or

   writing their own folk tale, reflecting both educational and entertaining functions.

3. Students will demonstrate that they know that animal characters in Sierra Leonean folk tales often represent types of people by

   recognizing them in another folk tale.

4. Students will demonstrate that they deduce that the story teaches Sierra Leoneans to value honesty in interpersonal relationships by

   answering appropriately to the question, "What do you think a Sierra Leonean would believe would happen to a man who deceived his friends as Spider did?" or

   writing or acting out a folk tale that teaches the same lesson as the story.

MATERIALS

Folk Tales and Fairy Tales of Africa (See Resources) or an African Folk Tale which teaches values or ideal behavior.

INTEREST APPROACH

1. Ask the students if they ever had stories read or told to them at home.
2. Tell them to think of their favorite story or fairy tale. Ask for a volunteer to come to the front of the class to tell a story and for three students to act as a small audience of children. The rest of the class should act as observers.

PROCEDURE

1. After the story is told, draw a vertical line on the chalkboard. Ask the volunteers how the story made them feel and write their reactions in the first column. (Their responses may be happy, scared, sad, etc.)
2. Ask them if they like to have stories told to them. If so, why? Write their answers in the same column.
3. Then ask the students why their parents tell them stories. Write down their answers in the second column. Lead the students into a discussion of what they learned from the story.
4. Ask the students what the two purposes of a folk tale are. Guide them to recognize that a folk tale is both entertaining and educational.
5. Tell the students that you are going to tell them a folk tale from Sierra Leone. Have them locate Sierra Leone on the map. Ask for several children to act as Sierra Leonean children listening to a storyteller. Have them sit in a small half-circle, while the rest of the class sits in a larger outer circle and listens to the folk tale.
6. Tell the story, dramatizing as much of it as possible.
7. Following the story, rearrange the chairs, and discuss the folk tale:
   a. Who is the main character? Do you like or dislike him? Why? Would you behave the same way? Why? How would you behave differently? How did he behave toward the other animals in the story? How did you feel about his behavior?

b. If you could be one of the characters in the story, who would you be? Why?

c. Do the animals in the story remind you of anyone you know? Guide the discussion so that the students recognize that the animals in the story actually represent people and how they behave towards each other.

d. What did you learn about Sierra Leoneans from the story? Why do you think Sierra Leonean parents tell this story to their children?

e. Ask the children how African and American folk tales are alike. Lead the children to recognize that folk tales both entertain and teach the ideal behavior of people toward each other.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Act out the folk tale.
2. Narrate an African folk tale.
3. Read the Ashanti-Ghanaian tale "Scare Crow" to illustrate the heritage of Br'er Rabbit stories.
4. Discuss some other educational literary forms-- proverbs, historical myths — and their role in the socialization process.
5. Tell a folk tale from another African nation. (See Resources.)
6. View the film Ananse the Spider. (See Filmography in Audio-Visual Appendix)
7. Tell a folk tale from another region of the non-Western world.

TEACHER COMMENTS

Fifth grade: "My students responded so enthusiastically to this lesson that I used their initial interest in African folk tales as the basis for introducing other lessons on Africa. I selected a topic in which my students had indicated some interest and created a dialogue, skit, or short story around the content to be taught. So working on the principle of the African on the principle of the African folk tale, the children were entertained as they learned. This method made the study of Africa a positive experience for the children. You may also find that your students enjoy acting out the folk tales."

Fifth grade: "The children especially enjoyed acting out the tale and discussing the thoughts and feelings of the characters."

Sixth grade: "I chose to tell 'The Wise Dog' from *Fourteen Hundred Cowries*. The children enjoyed chanting the song in the tale at the appropriate times."

RESOURCES

Books and Periodicals

Aardema, Verna. *Tales from the Story Hat*. New York: Coward-McCann, 1960. (E)

Africa: A list of Printed Materials for Children. New York: United States Committee for UNICEF, 1968. pp. 10-11. (T)

Appiah, Peggy. *The Children of Ananse*. London: Evans, 1968. (E)

Arkhurst, Joyce C. *More Adventures of Spider*. New York: Scholastic, 1972. (E)

Banfield, Beryle. *Africa in the Curriculum*. New York: Blyden Press, 1968. pp. 59-73.

Clair, Andree and Hama, Boubou. *The Enchanted Savannah; Tales from West Africa*. London: Metheun, 1974. (E,J)

Courlander, Harold and Eshugbayi, Ezekiel. *Olode the Hunter and Other Tales from Nigeria*. New York: Hancourt, Brace and World, 1968. (T,H,E)

Courlander, Harold. *The King's Drum and other African Stories*. New York: Harcourt, Brace and World, 1962. (E)

Dumoz, Cecelia. "African Literature in the Social Studies Curriculum". Link. Boulder, Colorado: Social Science Education Consortium, Inc., January, 1980. pp. 4-5.

Fuja, Abayomi. Fourteen Hundred Cowries and Other African Tales. West Caldwell: Lathrop, 1971. (E)

Greater Cleveland Social Science Program. Children in Nigeria. Teacher's Guide--Children in Other Lands--Kindergarten Supplement to Vol. II-A Cleveland: Educational Research Council of America, 1969. pp. 117-129.

Green, Lila. Folktales and Fairy Tales of Africa. Morristown, NJ: Silver Burdett Company, 1967. (E)

Haley, Gail E. A Story, An African Tale. New York: Atheneum, 1970. (E)

Halfman, Elizabeth S. The Bushmen and Their Stories. New York: Seabury, 1971. (T,E)

Herskovits, M. "Negro Folklore". Cultures and Societies in Africa. Sunan and Phoebe Otterberg, ed., New York: Random House, 1960. (T)

Massagvoi, Princess Fatma. The Leopard's Daughter. Boston: Humphries, 1961. (E)

Miller, James et al. Black African Voices. Glenview, Illinois: Scott-Foresman, 1970. (T,E)

McDermott, Gerald. Anase the Spider, An Ashanti Tale, New York: Holt, Rinehart & Winston, 1971. (E) Filmstrip available from Texture Films ($165).

Robinson, Adjai. Singing Tales of Africa. New York: Scribness, 1974. (J,E)

Serwadda, W. Moses. Sings and Stories From Uganda. New York: Crowell, 1974. (T,E)

Tracey, Hugh. The Lion or the Path and Other African Stories. New York: Praeger, 1968. (J,H)

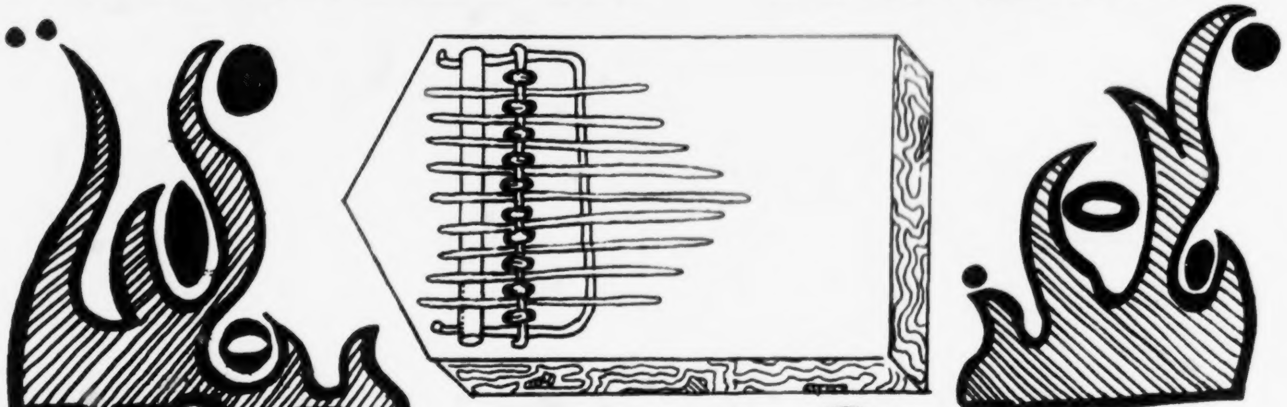
Wilson, Beth P. The Great Muri. Chicago: Follett, 1974. (E)

Audio Visual

Films: Cow-Tail Switch from Learning Corporation of America - $145.
Magic Tree from Texture Films - $165
The Rug-Maker: A Folktale of Africa from Learning Corporation of America - $145

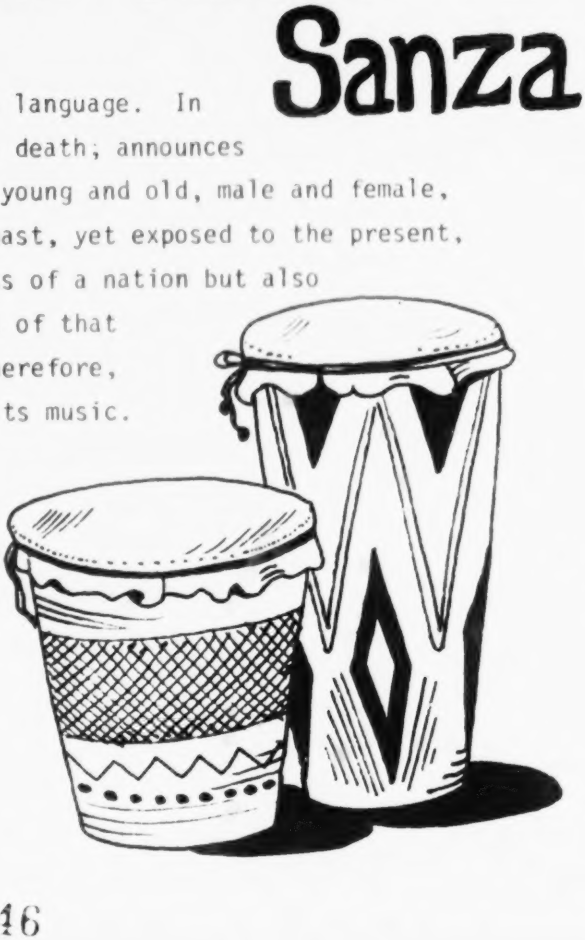
Record: A Story, A Story: An African Tale from Weston Woods Company and available by renting through Audio Visual Services, Univ. of Illinois, 1325 South Oak Street, Champaign, Illinois 61820.

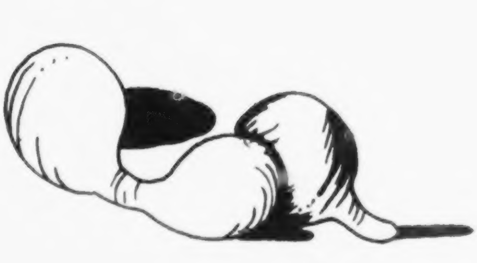
AFRICAN MUSIC:



Making a Thumb Piano ~ Sanza

Music may be considered the universal language. In every culture, it celebrates life or mourns death; announces peace or warns of war. It is performed by young and old, male and female, rich and poor. Music, when rooted in the past, yet exposed to the present, reflects not only historical cultural traits of a nation but also contemporary desires, attitudes and beliefs of that nation's citizens. Any study of Africa, therefore, should include at least a brief survey of its music.





BACKGROUND INFORMATION

While generalizations on African music (its medium or message) are dangerous, specific examples prove interesting in a study of Africa. Many Americans are familiar with the use of the African drum to transmit messages of war; however, few Americans realize that drums function in other ways: for celebrating, for praising, for announcing.[1] Few know of the wind instruments such as the mmensans or Ghanaian tusk-like horns or the panpipes of the luba in Zaire which are several hollow reeds tied together. Stringed instruments resembling stick zithers are called ligambos in Tanzania and bangwes in Malawi. In Senegal, the kora is most popular. Perhaps more familiar to Americans is the xylophone, an idiophone consisting of 10-20 pieces of varying lengths of wood tied next to each other and placed over a resonator made of hollow ground or dried shell. When tapped by a stick or cloth-matted mallets, a ringing echo is produced.[2] All of these instruments have played important parts in the development of African music.

This unit presents an activity applicable to any age group if adapted in use of both reference resources and materials. It centers around the making of a thumb piano called the sanza which is found in East-Central Nigeria, the mbura found in Southern Africa, and the likembe found in Central Africa. Students are encouraged to read about African music and to listen to as much as possible. The unit's Resources includes many audio-visual materials which are excellent for immersing students into the "sounds" of Africa.

GENERAL OBJECTIVE

The Students will appreciate African music.

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[1] Nketia, J. H. Kwabena. Our Drums and Drummers. Accra: Ghana Publishing House, 1968. p.8.

[2] African Encyclopedia. London: Oxford University Press, 1974. pp. 357-358.

SPECIFIC OBJECTIVES

1. Students will show an interest in African music by
   - attending and participating in class sessions on African musical instruments.
   - reading references on African music.
   - listening to African music in the classroom.
2. Students will demonstrate an understanding of the construction of an African instrument by
   - making a thumb piano, or
   - making another African instrument.
3. The Students will demonstrate familiarity with playing an African instrument by
   - playing their own instruments.
   - playing on other instruments·
4. Students will indicate an appreciation of African music by
   - showing enthusiasm for listening to, talking about or playing African music, or stating an appreciation for African music.

MATERIALS

Recordings of African Music. (See Resources)

INTEREST APPROACH

1. Ask students to think of the first word that comes to mind when they hear the word "music." List their words on the board. Ask students to help you check those words they think pertain to African music, too. (Words may be classified into lists of instruments, performers or composers, functions, or messages.) Discuss how African and American music may be similar or different. Discourage stereotyping such as overemphasis of the "war drum."

PROCEDURE

1. Introduce students to functions, instruments and messages of one country's music. (See Resources.) Functions may range from entertainment to ritual; instruments from wind to brass to wood; messages from love to hate, from freedom to bondage.
2. Play African music from that country while showing slides of the instruments. (See Resources.)
3. Divide students into groups of two and hand out directions for making a thumb piano. Discuss the history and contemporary use of it.
4. Give students materials to contruct the thumb piano and ample class time to finish it.
5. Have each group when finished play the instrument for the rest of the class. If students can actually play an African tune, encourage them to do so.

ALTERNATIVE AND FOLLOW-UP ACTIVITIES

1. Take student groups around to other classes to tell about the thumbpianos and to play them.
2. Encourage students to make other instruments and perhaps form an African "ensemble".
3. Check if there are any African dance or instrumental groups in your area and either attend one of their concerts or ask them to attend class.
4. See films of African music which are listed in Resources.

RESOURCES

African-American Institute. African Music in an American Context. New York: African-American Institute. (T)

Beby, Frances. African Music: De People's Art. New York: Lawrence Hill, 1975.

Dietz, Betty and Olantinji, M.B. Musical Instruments of Africa. New York: Day, 1965. (E)

Joseph, Joan. Folk Toys Around The World and How to Make Them. New York: Parents Magazine, 1972. (T,E,J,M)

Makeba, Miriam. The World of African Song. Chicago: Quadrangle, 1971. (T,E,J,H)

Merriam, Alan P. African Music or L.P.: An Annotated Discography. Evanston: Northwestern University, 1970. (T)

Price, Christine. Talking Drums of Africa. New York: Scribner, 1973. (E)

Robinson, Adjai. Singing Tales of Africa. New York: Scribners, 1974.

Schatz, letta. Bola and the Oba's Drummers. New York: McGraw-Hill, 1967. (E)

Standifer, James A. and Reeder, Barbara. Source Book of African and Afro-American Materials for Music Education. Washington: Contemporary Music Project, 1972. (T)

Warren, Fred. The Music of Africa. Englewood Cliffs: Prentice-Hall, 1970. (J,H)

Wa Mukuna, Kazadi. African Children's Songs for American Elementary Schools. E. Lansing, Michigan: Music Department and African Studies Center, 1979. (Record included.)

Periodicals

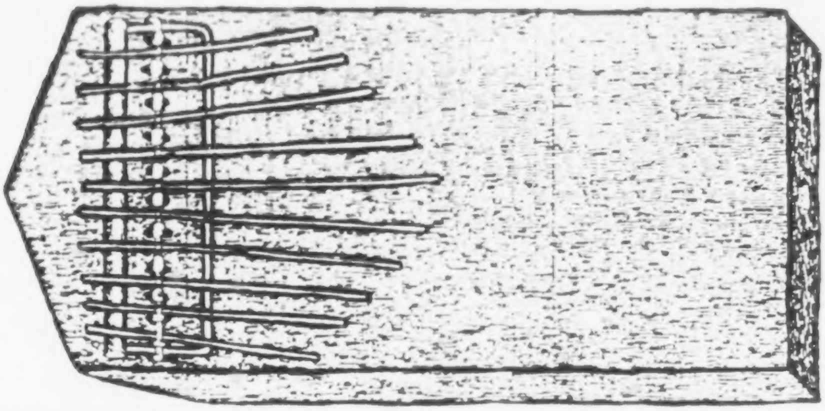
African Arts. African Studies Center, UCLA. (T)

THUMB PIANO FROM
AFRICA (UGANDA)*

The thumb piano, a uniquely African instrument, ranks with the xylophone as the most popular instrument on the African continent. Its actual place of origin is uncertain, although strong evidence indicates that it may have been first developed in the Congo region some 500 years ago. Also known as a finger xylophone, it's mainly played outside of Africa in areas such as the West Indies, where great numbers of Africans were shipped by slave traders from the 16th to the 19th century.

The thumb piano differs in size and shape from one country in Africa to the next, and although the basic principle of the over one hundred varieties is the same, the name varies according to locale. The one in the illustration from Uganda is known as a Sansa or Zanza; in central Africa it is called a Mbira; whereas in Tanzania it is called a Lukembe and in Nigeria an Agidibo. But regardless of its appearance and name, throughout Africa the tonal quality of the thumb piano is similar.

For many years Western musicologists regarded the thumb piano as a rhythm instrument, used in much the same way as we might clap our hands or tap our feet in time to a well known, catchy folk tune. Recent studies, however, have shown that this instrument has a very definite tonal scale based on five equal intervals. The length and position of each of the 8 to 36 thin metals strips, or keys, determine the tone of the note. The middle keys have the lowest tone, whereas, the outside keys become progressively higher in pitch.



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*Reprinted with permission from Folk Toys Around the World and How to Make Them by Joan Joseph, illustrated by Mel Furukawa with working drawings and instructions by Glenn Wagner, New York: Parents' Magazine Press.

The popularity and use of the thumb piano among African school children may be compared to our guitar; in Africa, however, children are taught not only how to play their instruments but how to make their own.

MATERIALS:

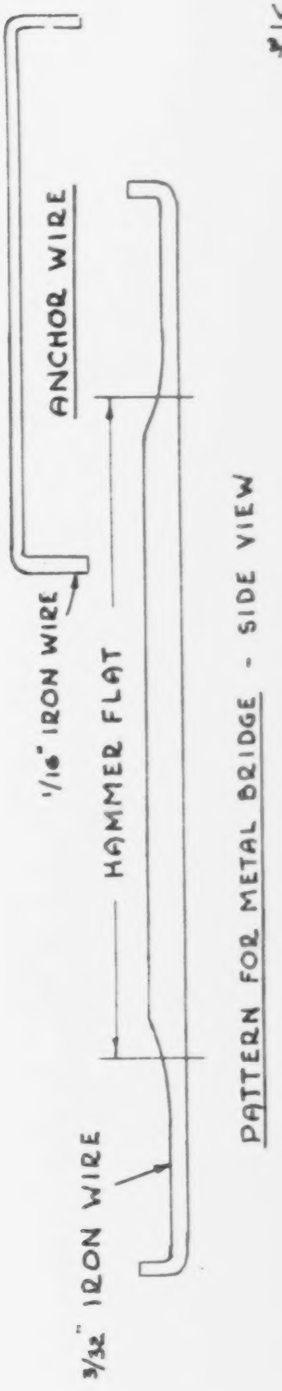
Use medium or hard balsa for these parts: 1 pc. 1/4" x 3 3/4" x 7 1/2" for the bottoms; 2 pcs. 1/4" x 1" x 8 3/4" for the sides; 2 pcs. 1/4" x 1" x 3 1/4" for the ends; 1 pc. 3/16" x 3" wood dowel for the wood bridge; 1 pc. 3/32" x 6 1/4" iron wire for the metal bridge; 1 pc. 1/16" x 4" iron wire for the anchor wire; 1--24" length 1/8" wide rattan--or use a thin rawhide showlace--for the anchor wire tiedown; 1--36" length .040" x 1/16" flat spring steel wire (locksmith, clock repair, or hardware store) for the keys. Cut 2 pcs. of each length: 4", 3 3/4", 3 1/2", 3 1/4", and 3"' 16--3/4"--18 wire brads; white glue.

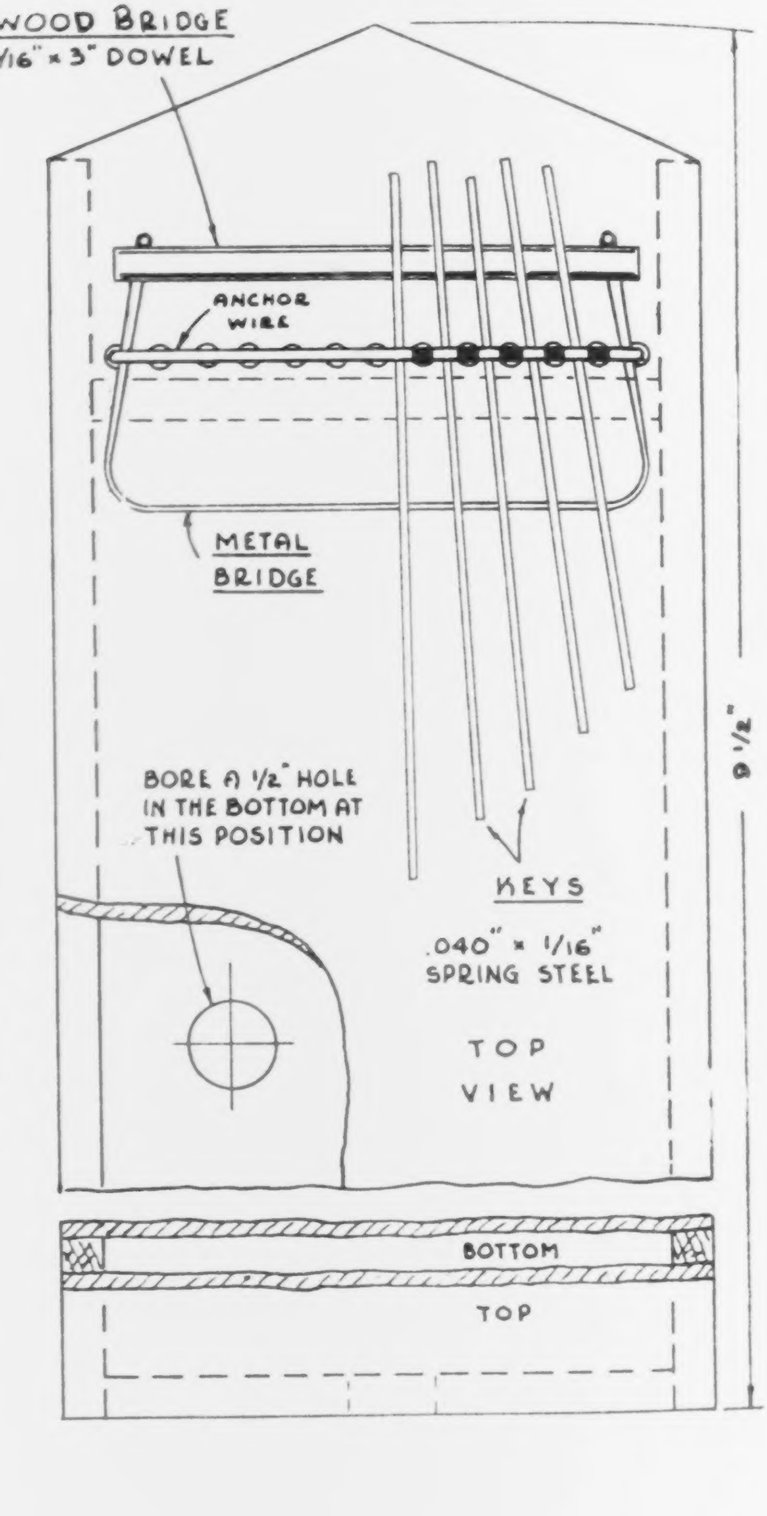
HOW TO MAKE IT:

Note: The original thumb piano was made from a solid block of hard balsa, carved to shape on the outside and hollowed out on the inside to form a resonance chamber which was finally sealed with a thin piece of wood along one side. Since a block of balsa large enough to make this instrument may be unobtainable locally, a built-up box design has been substituted for simplicity of construction. Also, the rattan lacing holes in the top were first drilled crudely, then burned clean with a red hot wire; this detail has been omitted. A diagonal slash-pattern was likewise burned along the sides of the top and bottom surfaces for decoration but has been omitted on the drawings.

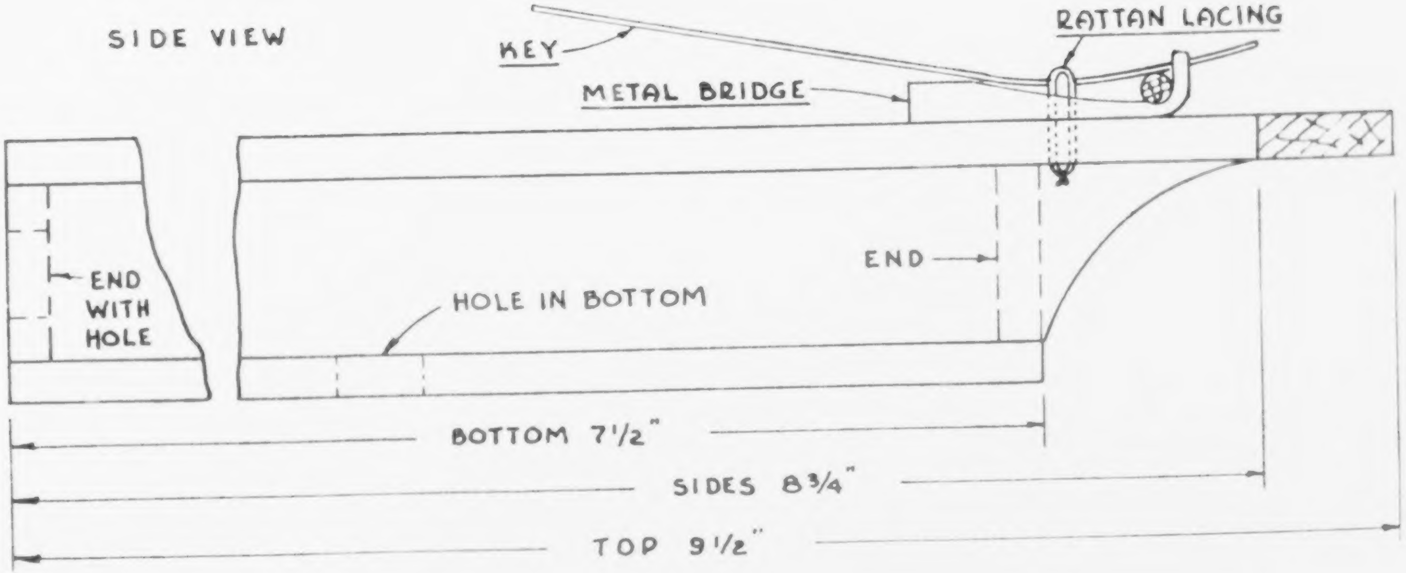
1. Cut the wood pieces to size for the body of the instrument. Leave ends square on all parts until the body is assembled.
2. Locate and drill the 1/2" holes in the bottom and one end as shown on the drawings.
3. Locate the end positions on the sides with both sides held together. Square guide lines across the sides on the inside surfaces. Note that sides overlap ends.
4. Lightly drive two 3/4" --18 wire brads into the sides at each joint and onto the end pieces just enough to anchor them, then apply glue at the joints and finish making the frame. Glue the frame to the bottom in the same manner, then add the top panel. Place a piece of scrap wood on top of the assembly and weight it down until the glue dries overnight.

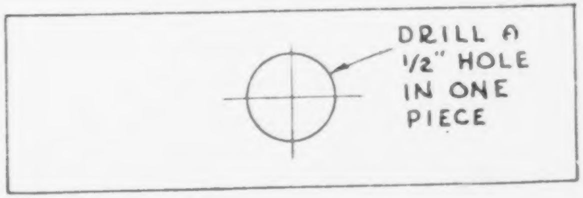
5. Remove excess glue, then sand the box smooth.
6. Draw a light centerline on the top panel from end to end. Lay out the diamond point and the curves on the sides, then cut these contours, sanding them to a finish.
7. Lay out centerlines for the thirteen 1/8" rattan lace holes in the top panel. These holes are spaced on 1/4" centers, starting at the centerline. Drill the holes, then countersink each carefully both top and bottom with a 3/16" drill twisted by hand. Sand surfaces smooth.
8. Make the metal bridge. Flatten the center portion of the wire as indicated on the bridge pattern drawing until it is 1/32" thick. Use a ball-peen hammer, supporting the work by a piece of flat, heavy metal for an anvil. Bend the ends up 90°, also as shown, then form the bridge into a wide U-shape, using the top view drawing as a guide for the correct contour.
9. Soak the rattan in water until it is pliable, then, starting from the bottom side of the top panel, thread the lace up through the second hole and down through the third hole and tie a knot on the underside.
10. Next, begin final assembly by positioning the metal bridge on the top, then place the anchor wire over it, dropping the ends in the two outer holes. The assembly is now ready for lacing.
11. Again, starting from the bottom side of the top panel, thread the rattan lace up through the second hole, over the top of the anchor wire, then back down through the same hole. Move to the third hole and lace it in the same manner. Continue lacing each hole until the twelfth hole is reached, drawing the lace taut as you go. Then loop the lace through the eleventh and twelfth holes and tie a knot on the underside the same as you did for the other end of the lace. Trim off excess length close to the knot.
12. Cut keys to length with wire cutters. Flatten ends slightly with a hammer. File ends smooth.
13. Place the wood dowel bridge in position at the ends of the metal bridge, then slip the keys, one at a time, over the metal bridge, under the anchor wire, and over the wood bridge. Sliding the keys forward or backward allows you to tune them. The two longest keys go in the center with progressively shorter keys placed on each side of them.


ANCHOR WIRE
1/16" IRON WIRE
HAMMER FLAT
3/32" IRON WIRE
PATTERN FOR METAL BRIDGE - SIDE VIEW


WOOD BRIDGE
3/16" × 3" DOWEL
ANCHOR WIRE
METAL BRIDGE
BORE A 1/2" HOLE IN THE BOTTOM AT THIS POSITION
KEYS
.040" × 1/16" SPRING STEEL
TOP VIEW
9 1/2"
BOTTOM
TOP

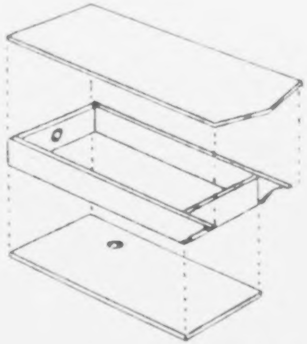
SIDE VIEW


KEY
METAL BRIDGE
RATTAN LACING
END WITH HOLE
END
HOLE IN BOTTOM
BOTTOM 7 1/2"
SIDES 8 3/4"
TOP 9 1/2"


DRILL A 1/2" HOLE IN ONE PIECE

ENDS - MAKE 2

FULL SIZE DETAILS



ASSEMBLY DETAILS

Note: For an additional tinkling effect, small 1/2" square pieces of tin can stock rolled into tubular form around a 1/2" metal rod can be slid over the keys during installation so that they lie loosely between the metal bridge and anchor wire.

TO USE YOUR THUMB PIANO:

Hold the instrument in both hands. Pluck the keys with the tips of your thumbs, one at a time, by pressing down on the ends of the keys, then releasing them sharply by sliding your thumbs off the ends. The tonal range of the instrument will vary with the quality and hardness of the steel keys. Keys may be tuned by sliding them forward or backward to lengthen or shorten them, resulting in raising or lowering the pitch.

CLOTHING APPENDIX

CLOTHING APPENDIX

Typing a lapa

A lapa is a rectangular piece of cloth about one yard by three yards. To put it on, stand with your feet about two feet apart, and hold the piece of cloth behind you at waist height as if you were preparing for a towel rubdown. Holding the right corner of the cloth, bring the right hand accross the abdomen around to the left side of your back as far as it will go. Temporarily hold the cloth there slightly above the waist, while the left hand brings the other end of the cloth in front and around the back. Continue wrapping until the two ends meet. Take the two ends and tie them together. Roll the top edges down over the knot. If you have difficulty keeping the lapa tied, sew bias tape on the edges and tie the two ends. Or, put bias tape over the waist after putting on the lapa. Roll the edges of the waist over the bias to cover it up.

Carrying a baby on the back

Bend forward, placing the baby on your back. (Have someone watch to make sure the baby doesn't fall.) Place the cloth behind you as if you were rubbing your back with a towel. Place the cloth over the baby's back below his neck. Bring both upper ends under the arms, crossing these two upper ends tightly, and roll the bottom edges in front. Reach back, pulling the bottom half of the material under the baby's bottom. Bring the bottom ends forward. Cross the ends, pulling tightly. Twist and cross and roll the excess material underneath.

Tying a head tie

By following these basic instructions, you should be able to wrap your gele without any difficulty. (1) Fold cloth in thirds lengthwise so that the edges slightly overlap. (2) Hold cloth lengthwise. (3) Place one end at the back left side of your head. (4) Hold same end of cloth at the back of your head with the left hand and bring the cloth around your forehead to meet the right side of your head. (5) Hold with right hand and wrap around your head with your left hand. (6) Bring cloth over left ear and across forehead.

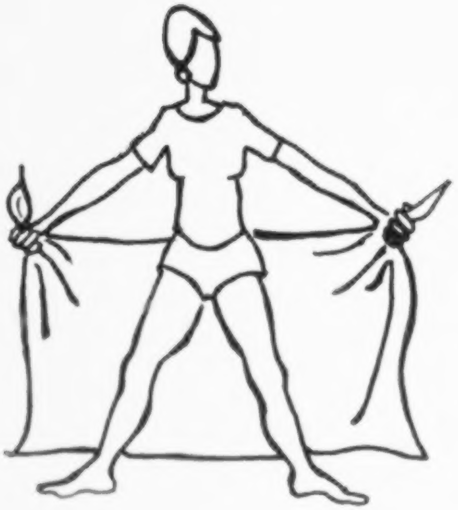
(6a) Pull cloth around back and tighten slightly. (7) Switch hands; bring cloth around front of head. (8) Wrap the fabric above the first layer and across to right side. (9) Spread cloth slightly with both hands for second layer fold. (9a & 9b) Grasp the top of the cloth with left hand, allowing bottom to fall free. (9c) Place left hand on forehead and allow cloth in right hand to fold over it. (9d) Slip hand out and arrange cloth neatly over right side of head. (10) Continue to wrap cloth around the head clockwise. End of material should be at the back of your head. (11) With left hand, tuck end in closest layer. Shake your head a few times to make sure the gele is secure.*

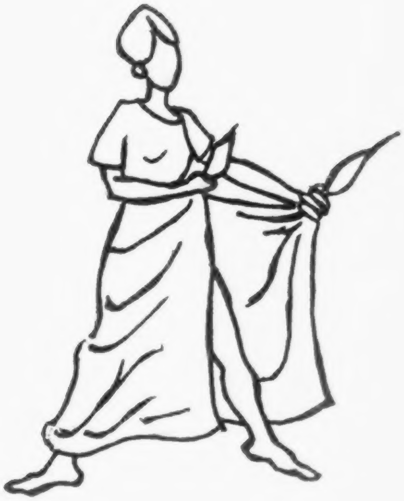
*From ESSENCE Magazine, February 1971, "For the Head," p. 28-31. Reprinted courtesy of ESSENCE Magazine, Hollingsworth Group, Inc.

Lapa

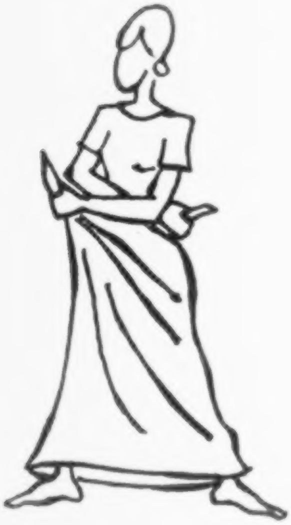
①

MATERIAL
1 YD BY 3 YD
HOLD AT WAIST
IN BACK.



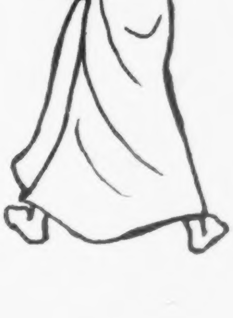


②
BRING RIGHT
CORNER TO
LEFT BACK.

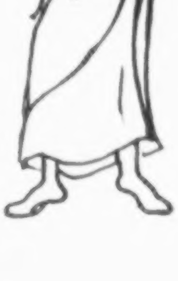


③
BRING LEFT
CORNER AROUND
BACK.

④
BRING CORNERS
TOGETHER AT
BACK.

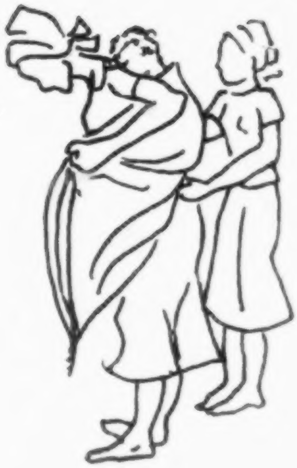


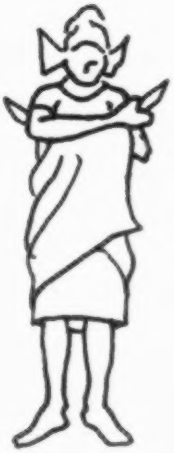
⑤
KNOT AT LEFT
SIDE AND TWIST
TOP OVER
KNOT.



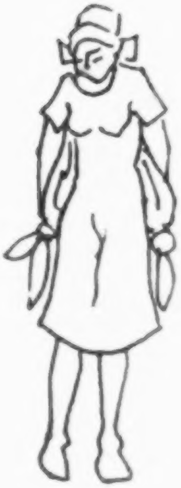
Carrying Baby

① BEND FORWARD PLACING BABY ON YOUR BACK. PLACE THE CLOTH OVER THE BABY'S BACK

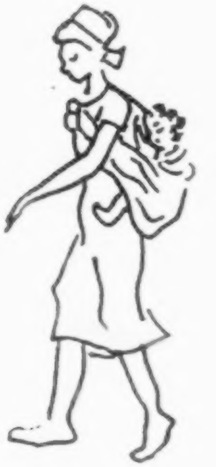




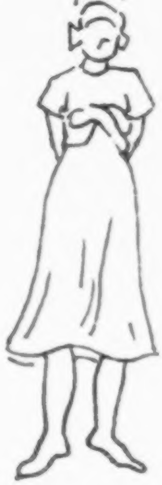
② BRING BOTH UPPER ENDS ACROSS BREAST UNDER ARMS



③ BRING BOTTOM TWO ENDS FORWARD UNDER BABY'S BOTTOM CROSSING THE ENDS; PULL TIGHTLY.

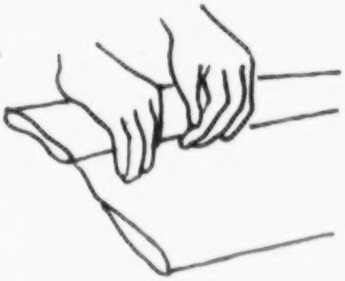


④ TWIST AND CROSS AND PULL THE EXCESS UNDERNEATH.



Headtie

1



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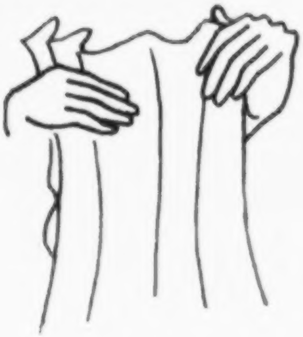

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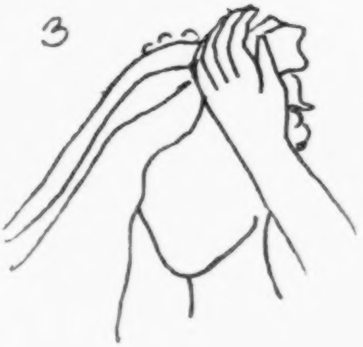

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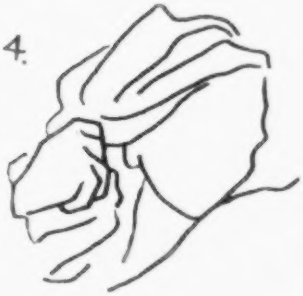

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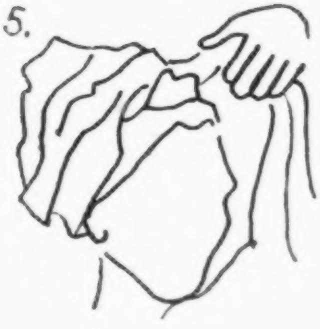

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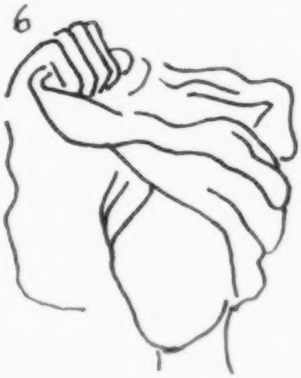

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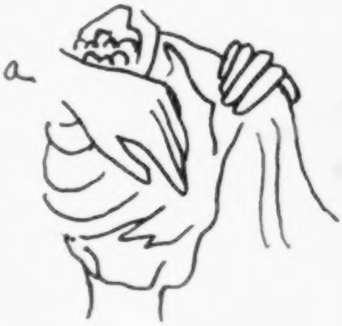

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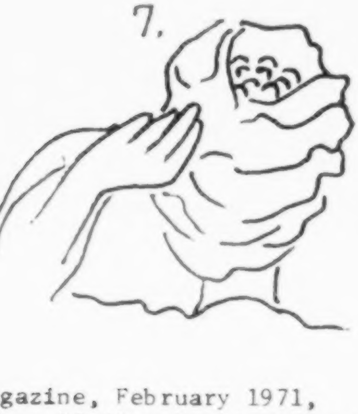

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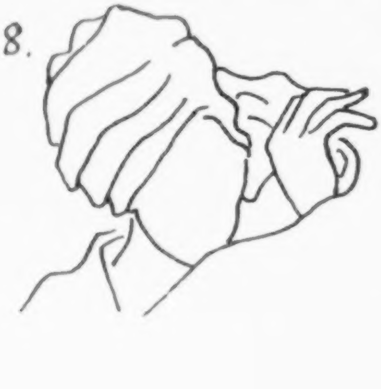

From ESSENCE Magazine, February 1971,
"For the Head," p. 28-31. Reprinted courtesy of
ESSENCE Magazine, Hollingsworth Group, Inc.

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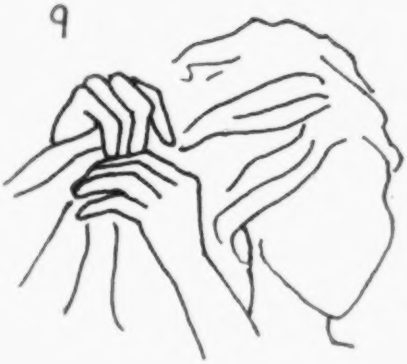

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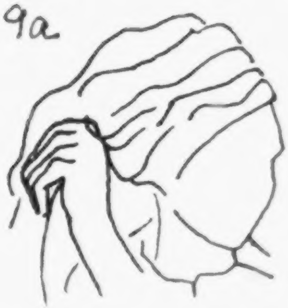

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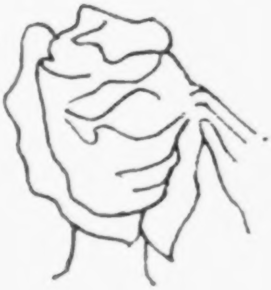

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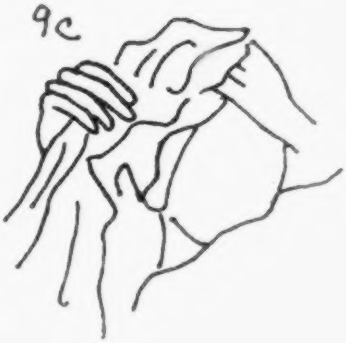

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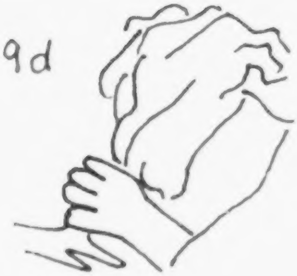

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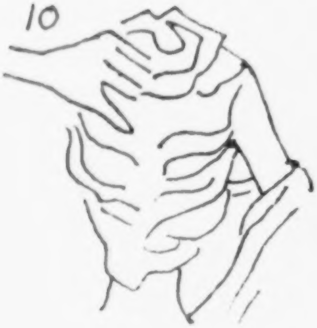

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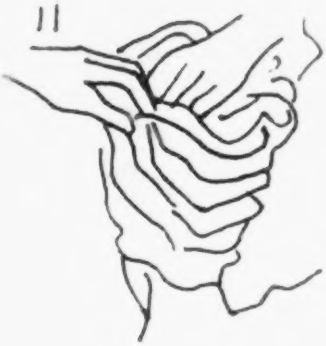

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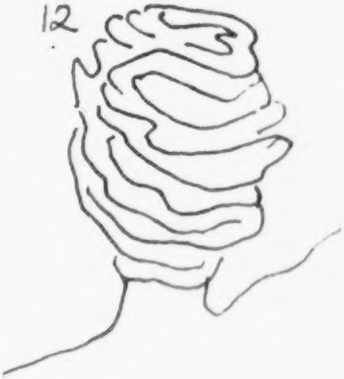

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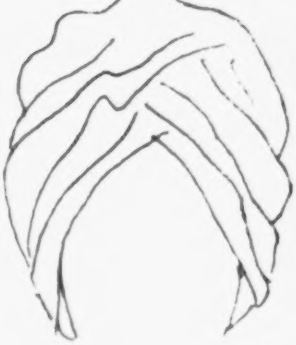
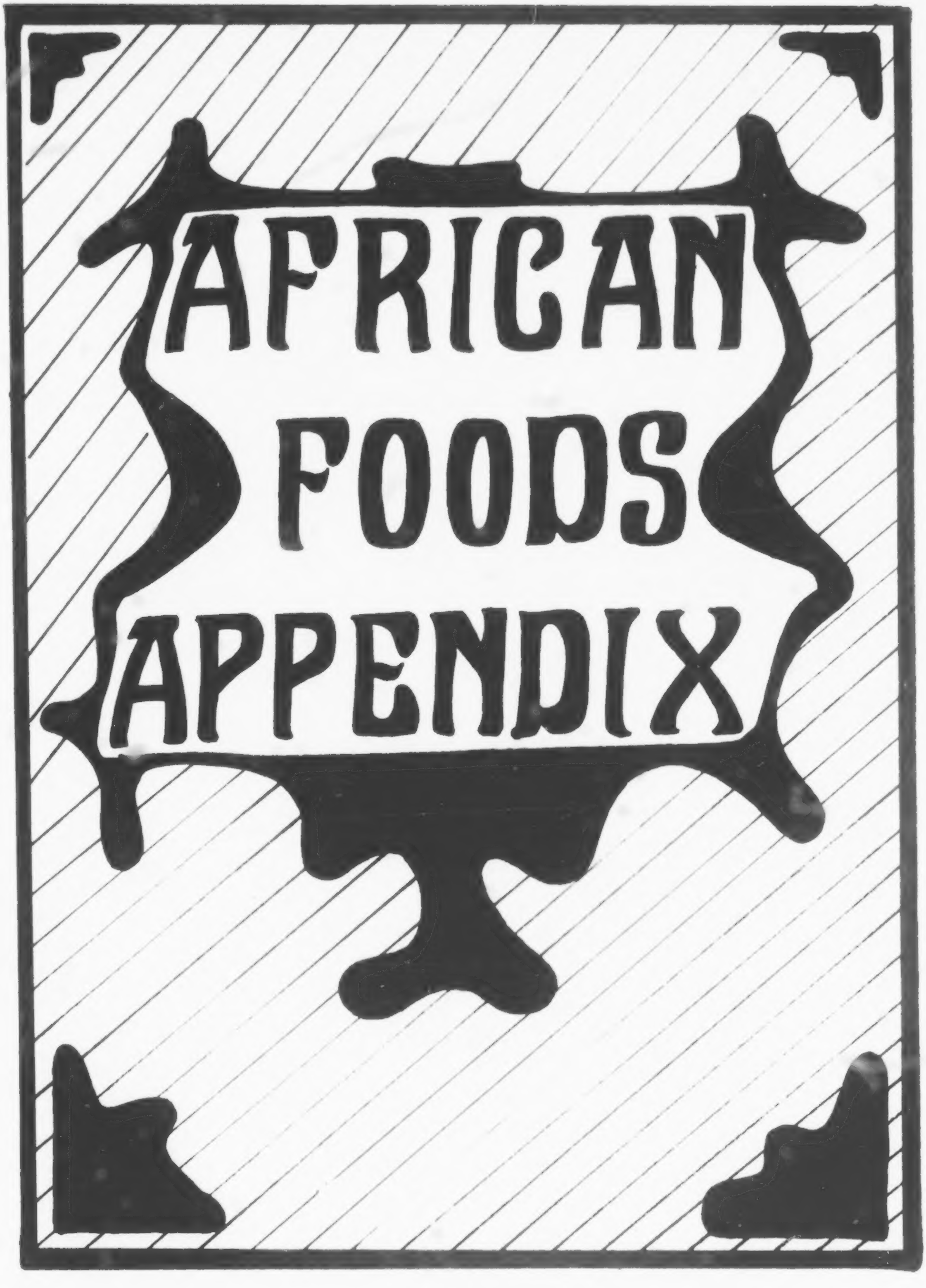


AFRICAN FOODS APPENDIX



To Prepare: All amounts of ingredients are approximate; spice mixtures are ground. Make thick paste called dilla, of 1 tablespoon spice mixture and water. Allow to sit for 30 hours. Add dilla to onions and cook slowly for 10 minutes. Do not add water. Add tomato paste and 1/2 cup spice mixture; if dry, add water. Add seasoned butter; cook for 20-25 minutes. Add chicken and cook until tender. Add hard boiled eggs and cook only until they are hot.

Serve with injera, or, as a last resort, Italian bread. This dish is excellent with beef, also.

Recipe: Couscous

Country: Libya

Ingredients:
2 pounds lamb, mutton, or beef
1 tablespoon olive oil
2 tablespoons butter
3/4 cup minced onion
2 teaspoons salt
1/2 teaspoon black pepper
1/8 teaspoon red pepper
1/2 teaspoon tumeric
3 tablespoons tomato paste
2 cups potatoes
2 cups yellow or white squash
2 cups zucchini
2 cups chick peas
1 pound semolina, cracked wheat, or millet
2 tablespoons orange water
1/4 teaspoon cinnamon
1/4 teaspoon cloves
2 teaspoons fat

To Prepare: Cut 2 pounds lamb, mutton, or beef into 10 pieces. Brown lightly in one tablespoon olive oil and two tablespoons butter. While browning slowly for about ten minutes, add 3/4 cup minced onion.

Make paste of:
  2 teaspoons salt
  1/2 teaspoon black pepper
  1/8 teaspoon red pepper
  1/2 teaspoon tumeric
  3 tablespoons tomato paste

Spread paste on meat, reduce heat and simmer for another ten minutes. Simmer until meat is tender enough to be pierced with fork. Then add:
  2 cups potatoes, peeled and cut into chunks
  2 cups coarsely diced yellow or white squash
  2 cups coarsely diced zucchini
  2 cups presoaked, precooked chick peas (stock if necessary)

Simmer covered until meat and vegetables are tender (about 3/4 hour). Place in perforated steamer or couscous pot 1 pound semolina, cracked wheat, or millet. Steam cereal uncovered for 15 minutes. (If you have no steamer, leave the cracked wheat out overnight wrapped in a thoroughly water-soaked dish towel after sprinkling the cereal with about 2 cups of water. Then heat.)

Remove cereal from steamer and add: 2 tablespoons orange water, 1/4 teaspoon cloves. Toss couscous lightly into 2 teaspoons fat and place in serving dish.

Drain liquid from meat mixture. Put meat and vegetables on couscous. Pour 1 cup of liquid over meat and vegetables and serve remaining liquid as a separate sauce. Serve at once. Makes 6 servings.

Recipe: Chakula Cha Afrika (African Stew)

Country: Kenya

Ingredients:
1 cup cooked potatoes, peeled and quartered
1 cup cooked cabbage, chopped
1 cup chopped beef
2 tablespoons cooking oil
salt and pepper
water

To Prepare: Brown beef in cooking oil. Add potatoes and cabbage and mix well. Add water to cover mixture and season to taste. Bring to the boil and simmer for 30 minutes.

Recipe: Groundnut Soup

Country: Hausa- Nigerian

Groundnut is the British term for "peanut" and soup means "sauce" or "stew".

Ingredients:
6 pieces of beef, or liver
6 ounces roasted groundnuts
1/2 cup of milk
4 large peppers (green or red)
1 small onion
2 medium fresh tomatoes
1 teaspoon fresh ground or diced chilies
6 ounces locust beans or iru or red beans (pinto)
salt to taste

To Prepare: Grind peppers, onion, tomatoes, beans, and nuts. Wash meat and season with salt. Make fire and put meat on to cook until the water from the meat dries. (If liver is used in place of beef, the liver should be added when the groundnut is added.) Add about a 1/2 pint of hot water. Add ground peppers, onions, etc., and cook for 15 minutes. Add groundnut and cook until the soup thickens. Add milk last. Serve hot with soft boiled rice balls or plain boiled rice. Serves 3.

Recipe: Groundnut Soup

Country: An Americanized version of a Cameroonian dish.

Ingredients:
1 chicken in serving pieces
1 medium onion sliced
4 scallions chopped
2 tomatoes
1/2 teaspoon thyme
2 tablespoons peanut butter, or 1/2 cup mashed peanuts
salt and pepper
1/2 teaspoon red pepper
peanut oil

To Prepare: Season chicken with salt, pepper and red pepper. Brown chicken in peanut oil. Fry vegetables and thyme and red pepper in peanut oil in another skillet. Add peanut butter to cooked vegetables and stir. Add chicken. If soup dries, add water and more peanut butter to taste. Cover and simmer 45 minutes until chicken is cooked. Serve over rice.

Recipe: Collard Green Chop

Country: Liberia

Chop is Liberian English for "food".

Ingredients:
1 chicken cut up
2 bags of collard greens or mustard greens
1 can tomato paste
1 medium onion chopped
1/2 pint palm oil
red pepper, crushed
salt and pepper
1 cup of Crisco
1/2 pint water
2 chicken bouillon cubes

To Prepare: Season chicken with salt and pepper. Brown in Crisco. Place palm oil in a large pot and heat. Add chopped greens, onions, tomato paste, bouillon cubes, salt and red and black pepper to taste. Add browned chicken pieces and cook for 35 minutes until chicken is tender and spices well blended. Serve over rice.

Recipe: Jallof Rice (or Wolof Rice)

Country: An Americanized version of a Sierra Leonean dish.

This dish originated in Senegal, West Africa, among the Wolof-speaking people. However, this creation is the product of Sierra Leonean and American imagination. The Jallof rice in Senegal is quite different.

Ingredients:
1 1/2 pounds beef
1 cup finely chopped onion
1/2 cup chopped green pepper
1/2 cup chopped celery
1 small can tomato paste
3 cups rice
3 tablespoons peanut oil
salt, pepper, garlic powder, crushed red pepper
quartered fried potatoes, fresh parsley, and green peas for garnishing

To Prepare: Season chunks of beef with salt, pepper, and garlic powder. Flour the beef lightly and fry in oil over high flame until dark brown. Pour the beef into a large pot, leaving a small amount of oil in the pan. Add the onions and sauté them slowly for about five minutes or until they are yellow and tender. Add the onions plus four cups of water to the beef. The water content should remain at four cups, so as it evaporates add more. Cook the beef until tender. Season with salt and crushed red pepper to taste. Now add the green pepper and celery. When the celery and green pepper are tender, add a small can of tomato paste. Cook for an additional five minutes to allow the tomato to permeate the meat and vegetables.

Cook 3 cups of rice. When the water has boiled away, add about three quarters of a cup of the above prepared sauce to the rice. Allow this to simmer until the rice is only slightly moist. Arrange the rice on a large platter. Garnish with fresh parsley, quartered fried potatoes, and green peas. The remaining sauce is to be served over the rice. Serve piping hot.

Recipe: Fried Plantain

Country: Ghana

Plantain is a fruit very similar to bananas. From Malawi in Southern Africa to the Ivory Coast in West Africa fried plantains are often prepared for breakfast. In Liberia, women prepare fried plantains in the afternoon and sell them in sections, two for a penny. Students might buy them for dinner, but they are primarily a late afternoon snack.

Ingredients:
plantain
cooking oil
lemon juice

To Prepare: Peel plantain and cut once lengthwise. Deep fry in cooking oil with lemon juice. Serve with prepared hot sauce, or make your own by crushing small red hot peppers in a mortar with a little salt and enough water to make a mushy sauce.

Sources of African Ingredients

Some ingredients for African dishes not usually found in American markets can be located in stores in Spanish-speaking neighborhoods. In the Boston area, Tropical Foods, 2101 Washington Streets, Roxbury, carries palm oil and many African spices.

Recipe: Yassa

Country: Senegal

Ingredients:
- 2 small chickens cut up
- 4 lemons (juice)
- 5-6 onions, sliced lengthwise
- 3 tomatoes, or 2 cans tomato paste
- 1 1/2 - 2 cups chicken broth
- 2 cloves garlic
- cayenne powder, salt and black pepper to taste

Marinade:
- juice of 3 lemons (or 2 lemons, 1 lime)
- 1/4 cup vinegar (optional)
- 3 tablespoons peanut oil
- 3 sliced onions
- 2 cloves garlic
- salt and pepper

To Prepare: Marinate chicken as long as possible (3 hours to overnight). Saute onions in sufficient peanut oil; remove onions and set aside. Brown chicken. Put chicken, onions and broth in a large pot with marinade sauce. Add the juice of the 4th lemon, tomatoes, and seasonings of salt and pepper. Simmer for about one hour or until chicken is cooked.

The rice may be cooked in the chicken sauce, or half sauce and half water to take on a seasoned flavor. Yassa is more tasty this way. However, it is not an authentic procedure.

Recipe: Doro Wat

Country: Ethiopia

Doro is "chicken" in Amharic (language of Ethiopia).
Wat is a sauce-like dish made with meat and always eaten with injera (a sponge-pancake like bread).

Ingredients:
- 1 cup finely chopped onions
- 4-6 hard boiled eggs
- 3/4 cups spice mixture (includes 15 spices of which berbere--hot pepper --is main ingredient)
- 1 chicken, cut into pieces
- 3 ounces tomato paste
- 1/4 pound butter (specially seasoned with 1/4 tsp. spicy seasoning)

Recipe: Futu

Country: Ivory Coast

Futu is a staple prepared to accompany a sauce (stew). Each mouthful of futu is dipped first in a palm oil sauce or a peanut sauce.

Ingredients: plantains

To Prepare: Boil plantains until they are soft. Mash them until they are the consistency of soft play dough.

Recipe: Nsima

Country: Malawi

Ingredients:
cornmeal (flour may be substituted)
water

To Prepare: One cup of cornmeal mixture should feed each person. Bring 3/4 cup of water to a boil for each cup of cornmeal. Mix cornmeal a bit at a time with the water, stirring so as not to stop the boiling process and to prevent lumping. After all the cornmeal has been added, continue to stir until mixture is thick and about the consistency of modeling clay. Spoon onto a large plate. Wet hands in cold water and shape nsima into a rounded mound.

Recipe: Chin-Chin, or Sweet Pastry

Country: Nigeria

Ingredients:
8 rounded tablespoons flour
4 tablespoons granulated sugar
2 eggs
1 teaspoon grated nutmeg
milk and water (if needed)
1/2 bottle ground nut oil

To Prepare: Sift the flour and nutmeg into a bowl and make a well in center. Beat the eggs and mix with flour. Mix to a stiff consistency. Place on a pastry board and knead until smooth. Roll out till 1/8 inch thick and cut into different shapes. Heat oil until faint blue smoke appears. Fry pastry until golden brown. Drain, cool, and store in a dry place.

Recipe: Sweet Pastry

Country: Tanzania

To Prepare: Same as for Chin-chin without the nutmeg. Add baking powder and cut in triangles.

AFRICAN GAMES APPENDIX

GAMES:

Blind Man's Bluff from Ghana

Materials: Two sticks
Blindfold
Long piece of cloth

Number of Players: Five or more

Formation: Circle with two blindfolded players inside

Action: One of the blindfolded players has two sticks which he must hit together often to indicate where he is. Instruct him to keep his sticks low so the other blindfolded player, who is "It", will not be struck in the face if he runs into them. Usually "It" has a piece of cloth which he waves in the effort to locate the stickman. When "It" tags the stickman, that person becomes "It" and a new stickman is chosen.

Tanzania Game Hunt

Materials: None

Number of Players: 15 - 100

Formation: Players form a single circle. Two players make an arch to form a "trap" under which the other plays must march.

Action: The marchers sing or chant as they clap their hands rhythmically:

Lions and leopards, lions and leopards,

Hunting at night.

Lions and leopards, lions and leopards,

Catch the game!

The "trap" falls upon the word "game". Players caught form additional "traps". The game continues until all players have been caught. Players must move in rhythm, not pausing or dashing through to keep from getting caught.

Wari

Materials: Wari Board (or an egg carton with two rows)
48 small rocks or kidney beans

Number of players: Two players to each board

Background information: This game is found throughout Africa, although it is known by various names and played with modified rules. A Wari board is rectangular in shape with 14 holes drilled to form small cups. The object of the game is to win as many of the opponent's counters as possible. (See diagram.)

Action: The two players place the board horizontally between them. Each player has six holes on his side of the board. He places four counters in each hole. The hole at each end of the board is to be used for placing counters he wins during the game. The players can decide between themselves how to determine which player begins the game.

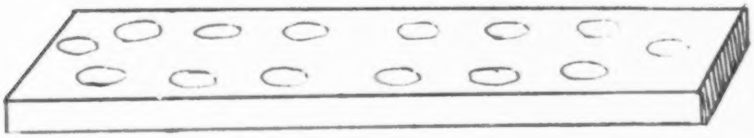
Players always move counterclockwise. The first player takes all the counters from any hole on his side of the board and, beginning with the next hole, places one rock in each succeeding hole until his hand is empty. The next player does the same.

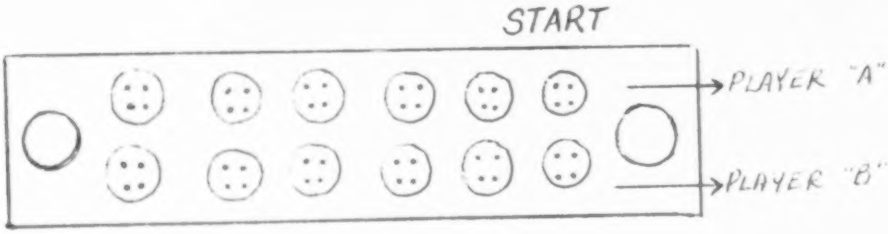
When the last counter in a player's hand lands on his opponent's side of the board in a hole which contains one or two counters, the player collects all the counters in that hole, providing the number does not exceed two. He then places the counters in his hole at the end of the board. The first player to collect over half (25 or more) of the counters becomes the winner.

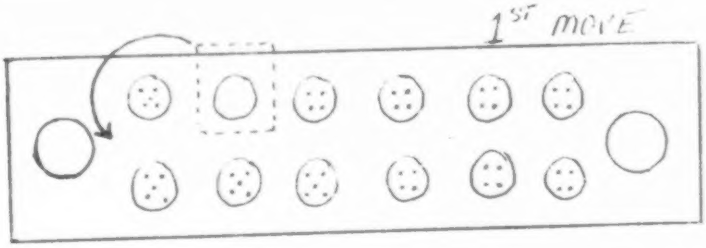
Tactical Note: Always try to keep three or more counters in the holes on your side of the board, or leave the holes empty. An opponent cannot collect when his last counter lands in an empty hole.

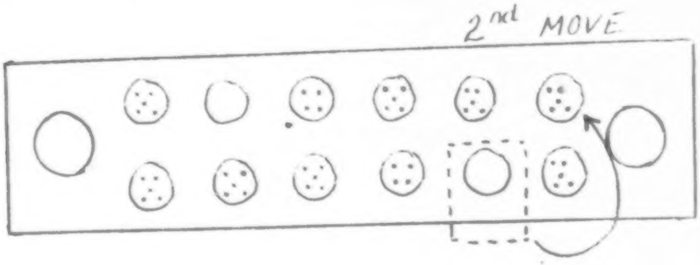
Maa (A variation of Wari from Liberia)

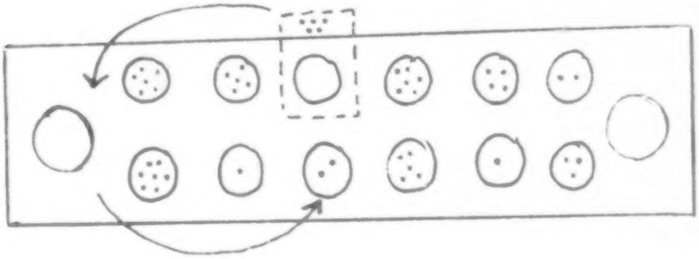
Action: On his first move, the player can pick up any number of counters from any hole on his side and move in any direction. Whenever the player captures 2 or 3 counters in his opponent's hole, he can also collect the consecutive counters behind his capture where there are 2 or 3 counters. Counters can only be collected on the opponent's side of the board.




START
PLAYER "A"
PLAYER "B"







TO WIN:

PLAYER "A" MOVES
AND TAKES TWO OF
PLAYER "B'S" COUNTERS

RESOURCES FOR AFRICAN STUDIES

The following sections provide a brief overview of teacher and student resources pertinent to the units in the handbook and to additional topics in the study of Africa such as South Africa, literature and nationalism. There are five major sections: Teacher Resources for Content Information, Student Resources for Content Information, Resources for Teaching About Africa, Audio-Visual Resources, and Publications of the Center for International Education at the University of Massachusetts.

Before detailing the divisions within each section, it is necessary to thank several African Studies Centers (AFC) funded by the National Defense Education Act for allowing and encouraging the use of their annotated references in the citations presented. (Please note coding of citations explained at the end of this introduction.) Jo Sullivan of the Boston University ASC provided ample materials printed by the University of Illinois, Urbana ASC, the Michigan State University ASC, and the University of Wisconsin, Madison ASC. Both Edna Bay of the Urbana ASC and Henry Bucher of the Madison ASC were gracious enough to allow direct quotations from their materials as did Marylee Wiley of the Michigan State University ASC. Every effort has been made to cite adequately their efforts and those of their cohorts which have made this resource section as accurate and as beneficial to Handbook readers as possible.

Each section of the resources is arranged to help readers quickly identify periodicals, books, organizations, audio-visual aids, and publishers. Divisions are as follows:

I. Teacher Resources for Content Information
   A. Periodicals
   B. Organizations
   C. Books and articles

II. Student Resources for Content Information
   A. Elementary School Fiction - annotated
   B. Elementary School Non-Fiction - annotated
   C. Elementary School Folk Tales - annotated
   D. Elementary School Resources - recommended but not annotated
   E. Elementary School Resources - reviewed but not annotated
   F. High School Fiction - annotated
   G. High School Non-Fiction - annotated
   H. High School Resources in French - annoted
   I. High School Resources - recommended but not annotated
   J. High School Resources - reviewed but not annotated

III. Resources for Teaching About Africa

IV. Audio-Visual Resources
   A. Articles and Books
   B. Film Reviews
   C. Distributers of Audio-Visual materials

Annotations quoted directly from sources are coded as follows:

A = annotated
UI = African Studies Center, University of Illinois, Urbana
UW = African Studies Center, University of Wisconsin, Madison
BU = African Studies Center, Boston University
UM = African Studies Center, Michigan State University, E. Lansing
H = Handout

Several annotations were written by individuals, and they have been credited accordingly.

I. TEACHER RESOURCES FOR CONTENT INFORMATION

A. Periodicals

Africa. Washington, D.C.: Skyker Post, 1966.

Africa Confidential, Research Publication Services, Ltd., Victoria Hall, Fingal Street, E. Greenwich, London S E10, England.

African Arts, African Studies Center, U of California, Los Angeles.

African Magazine, 28 Great Queen Street, London, WCZ, England.

Africa News: A Weekly Digest of African Affairs, Africa News Service, Inc., P.O. Box 3851, Durham, NC. 27702, telephone - (919) 286-3910.

Africa Report, 833 United Nations Plaza, NY, NY 10017, telephone - (212) 949-5666.

Africa Today, Graduate School of International Studies, University of Denver, Denver, Colorado 80210.

Intercom, Center for Global Perspectives (formerly Center for War/Peace Studies), 218 East 18th Street, New York, NY 10003.

International Bulletin/Internews, P.O. Box 4400, Berkeley, California 94794.

Jeune Afrique, Lesence Africane, 25 Rue de Ecoles, 75005, Paris, France.

Link,Ann Williams (ed.).Social Studies Education Consortium, 855 Broadway, Boulder, Colorado 80303.

Malokai, Elimu Center for African Arts, 505 West End Ave., New York, NY 10024, telephone (212) 799-7662.

Objective: Justice, UN Publications, Room A-3315, New York, NY 10017, telephone (212) 754-7715.

Orbit, Private Bag 12W1BX, Lusaka, Zambia.

Sechaba, South African National Congress, 49 Rathborne Street, London W1A 4NL, England or Western Support Movement Information Center, P.O. Box 20077, Oakland, CA 94604.

Southern African Magazine, Southern Africa Committee, 244 West 27th Street, 5th floor, New York, NY 10001 or 156 5th Ave, New York, NY 10010.

B. Organizations

Africa Agency, 639 Massachusetts Ave, Suite 335, Cambridge, MA 02139.

African Studies Centers:

African Studies Center
Boston University
Boston, MA 02215

African Studies Center
Stanford University
Stanford, CA 94305

African Studies Program
Howard University
Washington, DC 20059

Center for African Studies
Indiana University
Bloomington, IN 47401

African Studies Center
Michigan State University
East Lansing, MI 48824

African Studies Program
Northwestern University
Evanston, IL 60201

African Studies Center
University of California
Los Angeles, CA 90024

African Studies Program
University of Florida
Gainesville, FL 32611

African Studies Center
University of Illinois
Urbana, IL 61801

African Studies Center
University of Wisconsin
Madison, WI 53706

African-American Institute, School Services Division, 833 United Nations Plaza, New York, NY 10017.

African Bibliographic Center, P.O. Box 13096, Washington, DC 20009.

The African Fund, 198 Broadway, New York, NY 10038 (also called the American Committee on Africa).

Afro-Asian Center, CPO Box 871, Kingston, NY 12401.

American Friends Service Committee, 4075 Dearborn St., Chicago, IL 60605, or 1501 Cherry St., Philadelphia, PA 19102.

American Geographic Society, 156th St., New York, NY 10032.

Corporate Information Center/Interfaith Center on Corporate Responsibility, Room 566, 475 Riverside Dr., New York, NY 10027, telephone (212) 870-2200.

Council on Interracial Books for Children, 1841 Broadway, New York, NY 10023.

Educational Development Center, 15 Mifflin St., Cambridge, MA 02139.

Education Resources, 683 Rutland Ave., Teaneck, NJ 07666.

Elimu Center for African Arts, 505 West End Ave. 5AA, New York, NY 10024.

Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605.

Foreign Area Materials Center, 60E, 42nd St., New York NY 10017.

Foreign Student Offices of nearby universities.

Global Education Associates, 552 Park Ave., E. Orange, NJ 07017.

Information Center on Children's Cultures, US Committee for UNICEF, 331 E. 38th St., New York, NY 10016.

Interculture, Inc., 51 Norfolk St., Cambridge, MA 02139

International Defense and Aid Fund for Southern Africa, P.O. Box 17, Cambridge, MA 02138.

Institute for World Order, Inc., 1140 Avenue of the Americas, New York, NY 10036.

International Friendship League, 40 Mt. Vernon, St., Boston, MA.

League of Friendship, P.O. Box 509, Mt. Vernon, OH 43050

Letters Abroad, Inc., 18 E. 60th St., New York, NY 10022.

National Geographic Society, 17th and M Sts., NW, Washington, DC 20036.

Partners of the Americas, 2001 S St., NW, Washington, DC 20009.

Peace Corps Regional Offices:

Peace Corps Northeast
Regional Office
408 Atlantic Ave, Room 211
Boston, MA 02210

Peace Corps Midwestern
Regional Office
536 South Clark St., Room 1010
Chicago, IL 60605

Peace Corps Southern
Regional Office
275 Peachtree St., NE, Room B70
Atlanta, GA 30303

Peace Corps Western
Regional Office
300 N. Los Angeles St., Room 8420
Los Angeles, CA 90012

People to People Program, 2401 Grand Ave., Kansas City, MO 64108.

Senate Foreign Relations Committee, U.S. Senate, Washington, DC 20510.

Social Studies School Services, 10,000 Culver Boulevard, Culver City, CA 90203.

UNESCO Publications Center, 650 1st Ave., New York, NY 10016.

United Nations Association of the United States of America, 300 East 42nd St. or 345 E 46th St., New York, NY 10017.

Washington Office on Africa, 110 Maryland Ave, N.E., Washington, DC 20002.

World Pen Pals, World Affairs Center, University of Minnesota, Minneapolis, MN 55455.

World Tapes for Education, Box 15703, Dallas, TX 75215.

C. Books and Articles

Africa: An Annotated List of Printed Materials for Children. NY: US Committee for UNICEF, 1968.

African History: A List of Resources for Teachers and Students. Urbana, IL: African Studies Center, University of Illinois, January 1977. Listing of maps and teacher materials plus annotations. Concise reference source.)

Agbodeka, Francis. Ghana in the Twentieth Century. Accra: Ghana University Press, 1972. A school text with sections on the history of the Akan. (UI-A).

Ajayi, J.F.A. and Crowder, M. (eds.). History of West Africa. New York, 1976.

African Music in an American Context. New York: African-American Institute. Basic principles of African music. (UI-A).

Apartheid Quiz. Lender: International Defense and Aid Fund, 1976. Summary of apartheid legislation which governs lives of South Africans. (UI-A).

Armah, Ayi Kwei. The Beautiful Ones Are Not Yet Born. New York: Collier, 1969. Study of corruption in a modern African nation. (UW-A by Kofi Mensah).

Atmore, A. and Oliver, R. Africa Since 1800. London: Cambridge, 1967. An accurate history of the continent to the present post-colonial period. (UI-A).

Banfield, Beryle. Africa in the Curriculum. New York: Edward Blyden Press, 1968. Paper. Most of the book is devoted to the kind of background information which classroom teachers who intend to teach about Africa will find very useful: ancient empires and heroes; independence movements and their leaders; social institutions and traditions; and the traditional arts. The last chapter suggests specific learning activities.

Bascom, William. African Art in Cultural Perspective: An Introduction. New York: Norton, 1973. A catalogue of the major art producing societies and the types of art they produce, with illustrations of the best-known types of art. (UI-A).

Beyer, Barry. Africa South of the Sahara: A Resource and Curriculum Guide. New York: Thomas Y. Crowell, 1969. Paper. Includes guidelines for developing instructional programs on Africa and a bibliography of printed and audio-visual materials for teaching about Africa.

Burke, Fred. Africa. Boston: Houghton-Mifflin, 1970. Secondary students' basic text of African cultural history with annotated bibliography, student aids, maps, charts and photographs. See Schmidt, Anne. "Four Perspectives on African History for Secondary Students" (BU-H) for complete review.

Burke, Fred. Africa: Selected Readings. Boston: Houghton-Mifflin, 1969. Primary and secondary sources to accompany Africa. See Schmidt, Anne. "Four Perspectives on African History for Secondary Students" (BU-H) for complete review.

Burke, Fred. Sub-Saharan Africa. New York: Harcourt, Brace and World, 1968. Volume in The World Areas Today Series which presents an economic developmental approach to African studies. See Schmidt, Anne. "Textbook Introduction to Africa, General or Specific?" (BU-H) for complete review.

Carter, G.M. and O'Meara, P. (eds.). Southern Africa in Crisis. Bloomington: Indiana University Press, 1977. A collection of authoritative essays analyzing the background issues involved in the politics of Southern Africa. (UI-A).

Current Bibliography on African Affairs. New York: Greenwood Periodicals. Monthly. Each month's issue contains a section on Instructional Materials (K-12) and a section on Juvenile Literature. Particularly useful for the librarian interested in maintaining a current collection of books on Africa.

Curtin, Philip D. Pre-Colonial African History. Washington, DC: American Historical Association, 1974. Concise review of historical methods and recent historical findings. Useful list of references. (UI-A).

Davidson, Basil; Slovo, J; Wilkinson, A.R. Southern Africa: The New Politics of Revolution. Hamondsworth: Penguin, 1976. A general survey of the revolutionary struggle in Southern Africa. (UI-A).

Desmond, Cosmas. The Discarded People. Hamondsworth: Penguin, 1971. Details on resettlement of South Africans. (UI-A).

Educational Development Center. African Art and Culture Project. 15 Mifflin St., Cambridge, MA. Prepared materials on African art and culture including "The Art of Pattern Making," "Weaving as an Art," and "The Art of Wearing Clothes."

Fage, J.D. and Oliver, R. A Short History of Africa. Hamondsworth: Penguin 1975. A basic introduction, half of which covers the period of European influence and African nationalism. (UI).

Fersh, Seymour, ed. Learning About Peoples and Cultures. Evanston, IL: McDougal, Littell, 1974. Secondary level text includes selections on such topics as perceptions of foreign cultures, communication and learning about other cultures. (Michigan State U-A by Marylee Wiley).

Funnegan, Ruth. Oral Literature in Africa. Oxford: The Clarendon Press, 1970. Traditional literature including folk tales, riddles, proverbs and poetry. (UW-A by Kofi Mensah).

Frey, Mitsue and Duffy, David (compiled by). Directory of African and Afro-American Studies in the United States. Waltham, MA: Crossroads Press, 1979.

Guide to Federal Archives Relating to Africa. Compiled by National Archives and Records Services, 1977.

Henige, David (compiled by). Works in African History, 1960-1974. Waltham, MA: Crossroads Press, 1978.

Henige, David (compiled by). Works in African History, 1975-1977. Waltham, MA: Crossroads Press, 1978.

History of Africa. Morristown, NJ: Keuffel and Esser Audio-Visual Education. This book is essentially a loose-leaf notebook filled with master sheets for making transparency overlays on all aspects of African geography and culture. It is accurate in most details. The cost may be high, but the book should be very helpful to teachers.

Jefferson, Louise E. The Decorative Arts of Africa. New York: Viking, 1973. A broad, well-illustrated survey of art forms with extensive information on patterns and symbolism. Covers more different kinds of art than most other books. (UI-A).

Jones, Patricia. Paperback Books on Africa. Waltham, MA: African Studies Association-Brandeis University, 1977. Listing of paperbacks on Africa from US, British and African publishers and distributors plus the addresses of 200 publishers and distributors.

Kenworthy, Leonard. Studying Africa in Elementary and Secondary Schools. New York: Teachers College, Columbia University, 2nd ed., 1965. A bibliography of available resources for the classroom study of Africa, as well as some suggestions for curriculum development. Not as comprehensive as Beyer's book.

Kerina, Jane. African Crafts. New York: Lion, 1970. Contains descriptions of the royal stools of Asante and Akuaba dolls plus a sketch of the history of Adinkra cloth. (UI-A).

Kesteloot, Lilyan. Anthologie negro-africaine. Verviers: Editors Gerand and Co., 1967. Anthology for teaching Negritude poets in their original language. (UW-A by Kofi Mensah).

Killingray, David. A Plague of Europeans. Hamondsworth: Penguin, 1973. This history focuses on African responses to Europeans in Africa and the problems which Europeans caused in Africa. (UI). Appropriate for student use on junior and senior high levels.

Laude, J. African Art of the Dogen. New York: Viking, 1973.

Laughton, W.H. Teaching about our People. London: Cambridge UP, 1965. Paper. A very good book dealing with curriculum development for East African primary schools. It lists excellent activities for the students to get involved in finding out about the people of East Africa and their different cultural backgrounds. With some adaptation, the curriculum could be used in American schools. Teacher reference.

Merriam, Alan P. African Music on L.P.: An Annotated Discography. Evanston: Northwestern, 1970. Describes nearly 400 records and tells where they may be purchased. (UI-A).

Miller, James; O'Neal, Robert; McDonnel, Helen (eds.). Black African Voices. Glenview: Scott Forseman, 1970. Selections of Negritude writers including Leopold Senghoz, David Diop and Birago Diop. (UW-A by Kofi Mensah).

Murphy, E. Jefferson. History of African Civilizations. New York: Crowell, 1972. Detailed history of Africa from 100BC to 1972 covering topics by regions, periods and ethinic groups.

Murphy, E. Jefferson. Understanding Africa. New York: Crowell, 1978.

McKenzie, J.C. Art Teaching for Primary Schools in Africa. Nairobi: Oxford UP, 1966. Paper. An excellent collection of suggestions and ideas for an African or American art teacher and indeed for any teacher: the book emphasizes the use of application of materials and guides the teacher in ways to make the activities develop children's creativity. For classroom teachers, K-8.

Nyerere, Julius K. Freedom and Development. New York: Oxford University Press, 1973. A collection of articles and speeches on unity, liberation and democracy. (UI-A).

Owomoyela, Oye Kan. *African Literatures: An Introduction*. Waltham, MA: Crossroads Press, 1979.

Providence Teacher Corps. *African Studies in Middle Schools*. Providence, RI: Teacher Corps, 1973. Excellent handbook with resource information; student activities covering topics such as ancient Egypt, the slave trade, African arts and crafts, food and markets; bibliographies.

Paperbound Books in Print. New York: R.R. Bowker. November 1970 issue includes an annotated bibliography of Black American and African literature available in paperback.

Rich, Evelyn Jones and Immanuel Wallerstein. *Africa: Tradition and Change*. New York: Random House, 1972. A high school text with an "accurate and broad survey" which covers typical topics of African study with new materials and numerous resources. (See Nancy Schmidt, "Textbook Introduction to Africa, General or Specific?" for detailed review.)

Rushby, J.G.; Bell, J.; Dybeck, M.W. *People and Places, Book 2*. Chicago: Rand McNally, 1968. Case studies on farms and mines. (See Schmidt, Nancy J. "Textbook Introduction to Africa, General or Specific?" for complete review.) (BU).

Saint-Andre-Utudjian, Eliane. *A Bibliography of West African Life and Literature*. Waltham, MA: Crossroads Press, 1977.

Scarce, Rare, Out of Print and Used Books on Africa - Catalogue #47. Des Moines, Iowa: McBlain Books, 1977. 2000 books on Africa based on *The Books in Print-1977* and *British Books in Print-1977*.

Scheven, Yvette. *Bibliographies for African Studies*. Waltham, MA: Crossroads Press, 1978. 993 entries.

School Services Division. African-American Institute. *Are You Going to Teach about Africa?* New York: AAI, 866 United Nations Plaza, 1970. Paper. A collection of articles written by educators interested in the teaching of Africa in the elementary and secondary schools. Of special interest to classroom teachers is an article on "African Mythology," a collection of reviews on secondary school African paperback texts, and "African Studies Resources."

Social Education. Washington, DC: National Council for the Social Studies, NEA. February, 1971, (Vol. 35, No. 2). The entire issue is devoted to the teaching of Africa. Of special interest are the articles "African Views of Teaching about Africa", "Contemporary African Literature", "Music Adapts to a Changed World", and "Instructional Media".

Soyinka, Wole. *The Interpreters*. New York: Collier, 1970. Novel about young intellectuals trying to find meaning in the destructive atmosphere of corrupt, modern West African country. (UW-A by Kofi Mensah).

Standifer, James A. and Reeder, Barbara. *Source Book of African and Afro-American Materials for Music Education*. Washington: Contemporary Music Project 1972. For music teachers and contains a dozen suggestions for introducing African musical concepts to students in music classes. (UI-A).

Teferra, Daniel. Crops of Africa. Madison, WI: African Studies Program, April, 1980. Detailed description of 69 African crops including cassava, kola nuts, plantain, etc. Descriptions include harvesting practices, location of crops, and significance of each crop to the countries in which it is grown.

Thompson, Robert F. African Art in Motion. Berkeley, CA: 1974. A survey of art in the contexts in which it is used in Africa, which includes historical information and illustrations. (UI-A).

Western, Dominique Coulet (compiled by). A Bibliography of the Arts of Africa. Waltham, MA: Crossroads Press, 1975.

Wiley, David S. "The African Connection". Wisconsin Alumnus, Vol 77, No 2. January, 1976. If one ever needs to be convinced of why Americans should study about Africa, this is the most convincing article. Comprehensive factual and attitudinal reasons given. Most impressive.

Williams, John A. Africa: Her History, Lands and People: Told with Pictures. New York: Cooper Square, 1973. Text on events in Africa between 1,750,000BC and 1972 supplemented by maps and photographs. Critical review by Schmidt, Nancy. "Four Perspectives on African History for Secondary Students." (BU-H).

Willis, A.J. The Story of Africa. New York: Africana, 1972. Secondary student text with maps, time charts and photographs covering pre-history to 1850. Review by Schmidt, Nancy. "Four Perspectives on African History for Secondary Students" states that this text attributes "all major cultural achievements came from outside Africa through Hamitic peoples..." (p.2) (BU-H).

World Affairs Council. African Studies Bibliography and African Studies Film Guide. Teacher Information Center, 70 Hereford St., Boston, MA 02115. Telephone (617) 267-6674.

II. STUDENT RESOURCES FOR CONTENT INFORMATION

A. Elementary School Fiction (annotated)

Aardema, Verna. Who's In Rabbit's House? New York: The Dail Press, 1977.

Aardema, Verna. Why Mosquitos Buzz in People's Ears. New York: The Dail Press, 1975. A West African animal tale written to be told with animal sounds. (UI-A).

Achebe, Chinva and Iroaganachic, John. How The Leopard Got His Claws. New York: Third Press, 1973. A contemporary Nigerian folk tale about why all the animals are no longer friends. (UI-A).

Anizoba, Rose. Adventures of Mbugwe the Frog. London: Oxford UP, 1965. Delightful adventures of a frog are related in this rather lengthy tale. Doesn't tell much about African culture but very entertaining for students in grades 3-6.

Arnott, Kathleen. Bola at School. London: Oxford UP, 1965. (New Oxford Supplementary Readers series.) A series of stories about a rural Nigerian girl who becomes an orphan and goes to the city to live with her relatives. It describes her daily life, and some trouble she runs into. 3rd-5th grade.

Arundel, Jocelyn. Little Stripe. New York: Hastings House, 1967. An animal story. The African setting is accurately described. Grades 3-4.

Awoonor-Renner, Marilyn. Alpha Learns a Lesson and the Dancers. London: Thomas Nelson, 1968. (New Nation English Story Books series.) Two highly moralistic stories set in contemporary Africa. Of average interest to grades 2-4.

Bernheim, Marc and Evelyne. The Drums Speak: The Story of Kofi, a Boy of West Africa. New York: Harcourt, Brace, Jovanovich, 1971. Story of the daily life of a boy in villages in Ghana and the Ivory Coast. (UI-A).

Berheim, Marc. A Week in Aya's World: The Ivory Coast. New York: Macmillian, 1969. The photographs and simple text describe the daily life of an eight-year-old girl from the Ivory Coast. A good cross-section of village and city life are presented. The text describes common childhood situations that American children can identify with: being scolded in school, having to take care of a baby brother when she wants to play instead, etc. Reading level is about third grade.

Bond, Jean Carey. A is for Africa. New York: Watts, 1969. Alphabet book of people, places and things in Africa; includes a photograph for each letter. (UI-A).

Buckley, Peter. Okolo of Nigeria. New York: Simon and Schuster, 1962. Very good book depicting town life (as opposed to village or city life) in pre-war Nigeria. Photographs are representative and accurate. Grades 4-6.

Chandler, Edna Walker. Five Cent, Five Cent. Chicago: A. Whitman, 1967. Picture storybook about a Liberian girl. An informative and exciting story. Pre-School through primary.

Clair, Andree. Bemba. New York: Harcourt, Brace and World, 1957. A sensitive story about the plight of a boy, his family, and friends when their village is bought by an enterprising colonialist. Intermediate grades.

Crombie, Isabel. My Home in Nigeria. London: Longmans, 1959. (My Home series). A short little narrative in big print by a seven year old Nigerian girl describing her small town. She describes mostly agricultural products and foods. Color drawings. Good for the primary grades.

Dickson, Timothy. David and the Gansters. London: Thomas Nelson, 1965. (Rapid Reading Series). Part of a rapid reading series designed to improve the written and oral English of African students. High interest story about the varied adventures of an East African boy. Not very African in flavor. Grades 7 and up.

Dunham, Katherine. Kasamance. New York: Third Press, 1975. Fantasy about an imaginary West African Kingdom with a 700 pound King firmly grounded in the history and culture of pre-European West African empires. (UI-A).

Ekwensi, Cyprian. Burning Grass. London: Heinemann, 1962. (African Writers Series). A beautiful story about the Fulani cattle people in Nigeria. It could be read with interest by anyone from sixth grade up. A wonderful way to step into another culture.

Eliosofan, Eliot. Zaire: A Week in Joseph's World. New York: Macmillan, 1973. Picture story of the activities of a boy and his family in their village and on a trip to Lake Albert. (UI-A).

Englebert, Victor. Camera on Africa: The World of an Ethiopian Boy. New York: Harcourt, Brace and Jovanovich, 1970. Picture story of a boy's activities at home, school and play. (UI-A).

Englebert, Victor. Camera on the Sahara: The World of Three Young Nomads. New York: Harcourt, Brace and Jovanovich, 1971. Picture story of three Tuareg girls in Niger. (UI-A).

Fealings, Muriel. Zamuni Goes to Market. New York: Seabury, 1970. The story of an East African boy who drives cattle to market and buys new clothes. (UI-A).

Fremont, Isabelle. The Basket of Guavas. London: Oxford UP, 1960. (New Oxford Supplementary Readers series). Three quickly moving stories about the daily activities of a group of children. Informative and amusing. Grade 2.

Fremont, Isabelle. Shall We Meet the Lion? London: Oxford UP, 1958. (New Oxford Supplementary Readers series). A story about African primary school students. Good for second and third graders to read, particularly because the student can draw parallels between African and American childhood.

Fuller, Frank. Mountain of Night. Wellington, New Zealand: Department of Education. School of Publications Branch (Resource Books No. 8), 1963. Since 1963 there have been many changes in Lesotho, but Mountain of Night is still very accurate in describing it. Mountain of Night is Thaba Bosiu the mountain on which Basuto's nation began under the ever famous and admired leader King Moshoeshoe. The author also describes life in Lesotho, i.e. schools, churches, the division of family labor, social and political life, transportation, etc. For 6th graders and up.

Gerson, Mary-Joan. Omoteji's Baby Brother. New York: Walck, 1974. Story of a Yoruba boy in Nigeria which contains many realistic cultural detials. (UI-A).

Hirst, Terry. Mumo Goes to Town and Mumo at the Coast. Nairobi: Oxford UP, 1969. In Mumo Goes to Town, Mumo spends a day lost in a big city. He and the reader learn a lot about a big African city. Mumo at the Coast is less exciting but very informative. Mumo is a very real little boy, despite the somewhat caricatured illustrations. First to 4th grades.

Holding, James. Mr. Moonlight and Omar. New York: William Morrow, 1963. An entertaining story suitable for bedtime listeners to or through fourth grade. Very well illustrated. The artist was certainly familiar with Moroccan scenes. The illustrations could lead to a discussion of architecture, family roles, farming techniques, clothing, separation of the sexes, and topography.

Kaye, Geraldine. Creek Near Kwame's Village. London: Oxford UP, 1961. (New Oxford Supplementary Readers series). An excellent book for third and fourth graders to read. Contains several short stories about African children. Shows insight into much of African life, for example the cause and effects of the rainy season, foods, games, etc.

Kaye, Geraldine. Kwasi and the Parrot. London: Oxford UP, 1968. (New Oxford Supplementary Readers series). Three short stories about contemporary Ghanaian children. Interesting for children in grades 2-3.

Kaye, Geraldine. Nii-Ofrang and his Garden. London: Oxford UP, 1968. (New Oxford Supplementary Readers series). Excellent stories showing a variety of contemporary African life styles. For third graders.

Kennedy, Kathleen. Sunday Saves the Village. London: Nelson, 1966. (New Nation English Story Books series). A story about a Nigerian boy whom the reader follows through some fairly normal adventures until he unexpectedly becomes a hero. Well-written and highly recommended. Grades 4-7.

Larsen, Peter and Elaine. Boy of Dahomey. New York: Dodd-Mead, 1970. Photo story of a boy's activities in a lagoon village and town. (UI-A).

Lindgren, Astrid. Sia Lives on Kilimanjaro. New York: Macmillan, 1959. The story of a small African girl who runs away to see the King of the Chaggas. Unfortunately, the first part of the book is marred by such statements as they "live in a little hut" and "It is rather dark inside the hut so washing is easier out of doors" - hardly cause and effect. Grades K-3. Beautiful photographs.

McDermott, Gerald. The Magic Tree. New York: Holt, Rinehard and Winston, 1973.

Nagenda, John. Mukasa. New York: Macmillan, 1973. Story of a Ugandan boy who grows up as a herd boy in a village and later goes to school. Details of village life, culture contact and generational differences. Set in 1940's. (UI-A).

Nwandwo, Nkem. More Tales Out of School. Lagos: African Universities Press, 1965. (African Reader's Library series). Entertaining account of the adventures of a Nigerian high school student. Good novelette for promoting identification with African students. 6th grade and up.

Nwankwo, Nkem. Tales Out of School. Lagos: African Universities Press, 1963. (African Reader's Library series). The story about the adventures of Nigerian schoolboys. The story is related so that Nigeria seems like an everyday place. Good human relationships are described in the book. Grades 5-7.

Nzekwu, Onuora and Michael Crowder. Eze Goes to School. Lagos: African Universities Press, 1963. (African Reader's Library series). An excellent book for 5-6 grades. An Ibo boy goes to school - his experiences in school and after. It relates how people in a traditional African village learn about modern European and Western things from returning Ibo soldiers and how they begin to embrace Western schools as the means to a modern life.

Odaga, Asenath. The Diamond Ring. Nairobi: East African Publishing House, 1967. (East African Junior Library series). An adventure story of a boy who finds a wonderful city in the forest on a trip to visit his grandfather. Of average interest to 3rd-5th graders.

Odaga, Asenath. Jande's Ambition. Nairobi: East African Publishing House, 1966. A fairly long story about a school girl's life in Kenya. Good material on everyday life and human relationships -- what it's like to grow up in Kenya. Intermediate grades.

Okoro, Anezi. The Village School. Lagos: African Universities Press, 1966. (African Reader's Library series). A good book to show young Americans what it's like to go to school in West Africa. Grades 5-8.

Onadipe, Kola. The Adventures of Souza. Lagos: African Universities Press, 1963. (African Reader's Library series). A story about the adventures of a West African village boy who was a first-born (and, therefore spoiled son). Students everywhere should have little difficulty identifying with the characters in the story. Grade 6 and up.

Pamela, Charity and Grandma. London: Oxford University Press, 1965. Excellent illustrations of West African family life, but a text of little substance. Primary reading level.

Peterson, Melba F. Beya's Train Ride: A Story About Africa. New York: Friendship Press, 1961. A charming story, beautifully illustrated, of a boy's first train ride. Pre-school through primary.

Radford, William. Game Park Holiday. Nairobi: East African Publishing House, 1967. (East African Readers Library series). Presents some very good points about animals, but the style is very didactic, e.g., "Why do the zebras have those black and white stripes? asked John." The author could have woven the details about animals' habits into the story better. Grades 3-5.

Schatz, Letta. Tunde's Drum. London: Oxford UP, 1965. (New Oxford Supplementary Readers series). Good story with excellent pictures that give insight into village life. The story is a poem which is read to a beat. It is good for reading to kindergarteners or for first graders to read themselves.

Sellassie, Sahle. Shinega's Village: Scenes of Ethiopian Life. Berkeley and Los Angeles: University of California, 1966. Traces the life of a typical rural boy in Ethiopia. An underlying theme is the change in traditions caused by education. There is no "plot" to the story, only a series of events demonstrating the development of a boy from birth to marriage. But the character of the boy is developed and the picture of village life filled out to make interesting reading at once sensitive and instructive. Shinega is a believable character, and the book may destroy many misconceptions about village life. Reading level is 5-12th grades, but because it is not a very exciting book, the teacher may want to read it to the class, especially in the lower grades.

Travis, I.M. An Excursion. London: Longmans, 1952. (New English Supplementary Reader series). A simple story about a school trip, emphasizing new words connected with traveling. The book contains good information about everyday African things. Second grade level.

Tutuola, Amos. Simbi and the Satyr of the Dark Jungle. London: Faber and Faber, 1955. Simbi is a rich little girl who overhears her mother mentioning "poverty" and "punishment." Fascinated, she decides to seek experiences in which she will know and feel the meaning of the words. The rest of the book is a series of Tutuolan fantasy misadventures. The book is very scary. It should fascinate and terrify little children. Reading level, 6th grade.

Uwemedimo, Rosemary. Akpan and the Smugglers. Lagos: African Universities Press, 1965. (African Reader's Library series). Interesting mystery story which takes place in Eastern Nigeria. Not particularly African in flavor but good reading for mystery lovers. 6th grade and up.

B. Elementary School Non-Fiction (annotated)

Aldridge, Mary. Natural History Readers. London: Oxford UP, 1967. This series includes Africa's Small Animals, Africa's Large Animals, Mysterious Neighbors (about insects), Some Crops We Use, Some Crops We Eat, and Some Tropical Fruits. It is aimed at upper primary school pupils, so the reading is fairly simple and could be read from 5th grade up. Illustrations are in black and white, and, although the texts are simple and not very inclusive, they are a good series for younger readers interested in these particular topics.

An Africa Readers Series. Lagos: Pilgrim Books, 1970. Twelve volumes of folk tales edited by Godfrey Brown and illustrated by Prue Theobalds. Each volume of 12 pages includes 1 folk take from a different African country. The narrative is very elementary. It accompanies illustrations in the format of strip cartoons. Questions on the content of the tales and countries where they are told are included. (UI-A).

Allen, A.R. Leo's Travels in the Sudan. London: Oxford UP. Short descriptions of Leo Africanus' travels in Africa at a sixth grade reading level. It should be used as a supplementary book: the descriptions are brief and may be somewhat misleading, since Walata, Jenne, and Timbuctu and Gao are described independently with no mention of their all being part of the Kingdom of Songhai.

Allen, William D. Africa. Grand Rapids, Michigan: The Fideler Company, 1966. A pictorial description of Africa. Includes 12 subject headings: land, climate, people, cities, etc. Contains two or three pages of written description under each heading, then a series of pictures and maps to complement the description. There are 48 full-size plates. The written descriptions are not particularly useful and could be omitted entirely, since all plates have captions. Probably useful for 4th grade and up.

Arundel, Jocelyn. The Wildlife of Africa. New York: Hastings House, 1965. (World Wildlife Conservation Series). Miss Arundel starts her book at the beginning of life in Africa with descriptions of both primitive animals and primitive man. She includes very brief descriptions of African man as hunter, herder, and farmer. Longer descriptions of savannah, rainforest, and desert might interest geography teachers. Her primary purpose, however, is to trace the history of the vanishing African animal and to emphasize what is being done and what remains to be done to save rapidly decreasing species. With this theme in mind, she gives a very interesting account of how man's interests have led him to destroy more and more of African wildlife and how today's increasing population will make him continue to do so. The book is not without hope, as the author includes histories of Africa's game reserves and national parks as well as future plans for protecting the great African animals. Can be used in history, geography and biology classes and in the study of overpopulation. Very well written and should interest readers from 5th-8th grade.

Bailey, Bernadine. Rhodesia in Pictures. New York: Sterling, 1974. Covers history, government structures, cultural background and economy. Brief text. Numerous black and white photos. History has a strong European bias, as does the independence struggle. African aspirations are underplayed. Section on African culture is grossly over-generalized. Discussion of economy focuses on export and money economy and ignores subsistence economy. Poor balance because of heavy reliance on official sources supplied by the illegal white government. (UI-A by Kotetso Phaswana and Nancy Schmidt).

Bere, Rennie. The African Elephant. New York: Golden Press, 1966. (World of Animals Series). A collection of colorful photographs of African elephants. Excellent background information on elephants. Reading level 6th and above, although the photographs will interest younger children.

Bertol, Roland. Sundianta: The Epic of the Lion King. New York: Thomas Y. Crowell, 1970. A well-written story about a famous African king who ruled the ancient kingdom of Mali in the 13th century. Although the style is very readable, a student would still need to have a special interest in history to complete the book. Grade 6 and up.

Bleeker, Sonia. The Masai: Herders of East Africa. New York: Morrow, 1963. A beautifully written account of the Masai in story form for children. Dr. Bleeker treats the Masai, their culture, their past and present with respect. Recommended for grades 4-7.

Bleeker, Sonia. The Pygmies, Africans of the Congo Forest. New York: William Morrow and Co., 1968. A simple description of some of the cultural practices of the Pygmies. Probably fairly accurate, but because the Pygmies are such a small proportion of the African population, it would be unfortunate if someone read only this book and then began making generalizations about Africa. Grade 5 and up.

Booth, A.H. Small Mammals of West Africa. London: Longmans, 1960. (West African Nature Handbook series). Colorful pictures and very readable descriptions make this a fair resource for those students interested in African animals. It might also serve to make students aware of the fact that Africa's animal population does not consist solely of lions and elephants. There is an interesting section on gerbils that illustrates man's short-sightedness concerning the balance of nature.

Brander, Bruce. The River Nile. Washington, DC: The National Geographic Society, 1968. Bruce Brander, a National Geographic staff member, follows the Nile from its sources in Uganda, Rwanda, Burundi, and Ethiopia to its Mediterranean mouth. Spectacular photographs from National Geographic files illustrate his highly readable travelogue. Historical highlights anthropological tidbits, lingering legends and snatches of science and geography are woven into the account. Most important, more than half of the book is devoted to the Nile south of Egypt, to the source countries, the Sudan, and Nubia. King Tut and the pyramids are there, of course, but so are the Hutu, the Watusi, the Shilluk, and the newly independent countries. Recommended for its photographs and to break down the old equations Nile = Egypt. 6th grade and up.

Carpenter, Allan et. al. Enchantment of Africa Series. Chicago: Children, 1972. The individual volumes in this series provide the most up-to-date surveys of individual African countries of any children's book series. Although they contain some biases and factual errors, they are relatively better than other children's social studies surveys and provide greater depth than children's encyclopedias. (UI-A).

Carpenter, Allan and Hughes, John. Rhodesia. Chicago: Children's Press, 1974. Covers geography, history, government structure, culture, occupations, biographies of 4 children and tourist attractions. Reference section of instant facts and chronology 180 AD-1972. Numerous black and white or green tinted photos. More on pre-colonial history than other volumes, importance of Zimbabwe linked with current events. Numerous details on government structure, UDI (unilateral declaration of independence) explained, but African underrepresentation in previous government not adequately covered. Lives of rural and urban Africans discussed but details on subsistence lacking. Discussion of social services doesn't include differential access of Africans and Europeans. Greater factual accuracy than other volumes, but relatively little emphasis on what is important to Africans. (UI-A by Koketso Phaswana and Nancy Schmidt).

Chaplin, B.H.G. Life and Living, Volumes 1-5. London: Longmans. A series of paperback science textbooks used in some African schools. The first three books deal with nature study, while the last two are concerned primarily with simple physics. Although these books are certainly not comprehensive in the fields they cover, they do offer good simple experiments that can be done with inexpensive and available materials. They also suggest certain activities that can be done by beginning scientists. This series might offer a good jumping off place for group activities, individual and simple science projects, or a means of arousing an interest in science, since the diagrams are colorful and easy to follow. Various volumes could be used from grade 1-7.

Chu, Daniel and Elliott Skinner. A Glorious Age in Africa. Garden City, New York: Doubleday Zenith, 1965. An excellent and readable history of three West African empires--Ghana, Mali, and Songhay. Grade levels 5-8.

Clifford, Mary Louise. The Land and People of Sierra Leone. Philadelphia: Lippencott, 1974. The strongest sections of this book are on history and the role of the Creoles. Other ethnic groups are not covered thoroughly. (UI-A).

Cowie, M. African Lion. New York: Golden Press. Sympathetic description of a lion by an English game warden in Kenya. Good illustrations and interesting information. Junior High.

Dalton, K.G. A Geography of Sierra Leone. London: Cambridge UP, 1965. A fairly specific documentation of the geography of the various sections of Sierra Leone. Although the author states in his preface that no geography book should be dull, since geography is about people and places, his book does not seem to escape this classification. Designed to be a textbook for Sierra Leonean students. However, a few sections of it could be used by students to learn details on fishing techniques, the processing of palm oil, the mining of diamonds, etc. 6th grade and up.

D'Amato, Janet and Alex. African Crafts for You to Make. New York: Julian Messner, 1969. Includes detailed descriptions of how to construct simulations of various African houses, musical instruments, household objects, etc. The materials the authors recommend are readily available and the procedures can be easily understood. However, the book should be used with caution since no mention is made of the ways in which the simulations differ in materials or process from the real African artifacts. Fifth grade and up.

Davidson, Basil. A Guide to African History. Garden City, New York: Doubleday, 1965. (Zenith series). A general survey of the African past from earliest times to the present written by one of the foremost authorities on African history. Good, appropriate illustrations. Difficult to "cover" 2,000,000 years in 118 pages, but this attempt is excellent. Fifth grade and up.

Dietz, Betty Warner and Michael Olatunji. Musical Instruments of Africa. New York: John Day, 1965. Contains pictures and descriptions of many instruments which children might want to make. Unfortunately, the initial sketches reinforce the typical stereotypes of Africans in exotic dress drumming. Although the reading level is for the upper grades, the photographs can be used by teachers at any level.

Dobler, Lavinia and William A. Brown. Great Rules of the African Past. Garden City, New York: Doubleday Zenith, 1965. Interesting and accurate accounts of five rulers of powerful African kingdoms: Mali, Songhai, Kongo, and Kanem-Bornu. Reading level 4-6.

Education Development Center. African Primary Science Program: Report of the 1967 Akosombo, Ghana Workshop. Newton, MA: EDC, December, 1967. This book covers material primarily on biology with some physics and one unit on geography and estimating numbers. It has many activities suitable for elementary and perhaps junior high school students. A few units, especially those on plants, could be used as a basis for US pupils to learn about African ecology and indirectly African culture.

Fax, Elton. West African Vignettes. New York: American Society of African Culture, 1960. Line drawings of West African people and scenes. Reading level is 4th grade and up.

Gartler, Marion. Understanding Egypt. River Forest, IL: Laidlaw, 1965. Interesting information is flatly presented in this geography of Egypt. For the intermediate grades.

Glubok, Shirley. The Art of Africa. New York: Harper and Row, 1965. A great book: very good introduction and good selection of pieces. For grades 3-7.

Hollings, Jill. African Nationalism. New York: Day, 1972. A comparative study of nationalism in Africa. (UI-A).

Hi Neighbor, Book 5. New York: Hastings House or US Committee for UNICEF, 1962. This is an unusual booklet. Unfortunately, only two African countries are discussed - Sudan and the United Arab Republic. The format for each country begins in an innocuous textbook fashion, describing climate, resources, history, and government, but becomes more interesting and readable with the narration of a city boy and a village boy. Also included are a traditional story from the country; a description of local holidays, clothes, games, songs; directions for making something from the country; and a recipe for a local dish. Much of this information could be used as the basis for activities in elementary school.

Hi Neighbor, Book 4. New York: Hastings House or US Committee for UNICEF, 1962. Same format as described above. One of the five featured countries is Guinea.

Hi Neighbor, Book 6. New York: Hastings House or US Committee for UNICEF, 1962. Same format as described above. One of the featured countries is the Ivory Coast.

Hull, May. Embroidery for Africa. London: Oxford UP, 1967. This instruction book shows the basic designs used to decorate clothing and other pieces of cloth. Very good. Intermediate grades and up.

Johnson, E. Harper. Piankhy the Great. New York: Thomas Nelson, 1962. This story of the great Kushite king is intended for grades 4-8 -- a good supplement to the study of Kush. Excellent illustrations.

Johnston, S. Early Man in Zambia. Lusaka: Oxford UP, 1970. A rather straightforward narrative of the history of early man in Africa. Although fairly dry, the revelations make the book worthwhile reading for any student of history. There are suggested activities at the end of each chapter for teachers using the books as a text, but these activities are also rather unimaginative. Junior High and up.

Kimble, George and Ronald Steel. Tropical Africa Today. St. Louis: McGraw-Hill, 1966. A well-illustrated, well-written geographical account of Africa South of the Sahara. Included are chapters on the physical setting, the people and the land, tradition and change, political revolution and colonialism. Good reference for teachers, especially those unfamiliar with Africa, and for Junior High students.

Kittler, Glenn D. Let's Travel in Nigeria and Ghana. Chicago: Children's Press, 1966. Beautiful color photographs emphasize the old, although the new is occasionally represented. The text is sketchy, readable, and accurate. The subjects chosen for discussion are interesting, relevant, and would probably bring up some good questions in class. A good book for elementary grades and anyone who likes pictures.

Leslau, Wolf and Charlotte. African Proverbs. Mount Vernon, New York: Peter Pauper Press, 1962. A collection of proverbs from various countries and ethnic groups that may be woven into lessons on African life and values. Fourth grade and up.

Lucan, Talabi Aisie. Our Sierra Leone: A History for Sierra Leone Primary Schools, Book I & II. London: Longmans, 1965. An interesting account of Sierra Leone's history from the coming of the early settlers to post-independence by one of Sierra Leone's leading educators. Written for Sierra Leonean students, the books would be useful only as reference for those who have a special interest in Sierra Leone.

Marvin, Stephen. Africa. San Francisco: Field Educational Publications, Inc., 1969. (World Studies Inquiry series). Some excellent selections, describing African leaders, traditions, history, culture, and the period of transition since independence. Emphasizes the human factor throughout. Good pictures and maps. Student questions at end of the sections are mostly cognitive. Junior High, although some selections could be used in lower grades.

Mertens, Alice. Children of the Kalahari. New York: Bobbs-Merrill Co., 1966. This book attempts to describe the Bushmen of the Kalahari desert. The book contains a very unique series of photographs that show some of the daily events in the life of the children. Because the Bushmen are such a small proportion of the African population, children studying about Africa should be exposed to other ethnic groups and nationalities, as well. Grades 2-4.

McKown, Robin. Crisis in South Africa. New York: Putnams, 1972. A survey of apartheid and nonviolent resistance to it. (UI-A).

McKown, Robin. The Colonial Conquest of Africa. New York: Watts, 1971. A general survey of highlights of colonialism with emphasis on its exploitive aspects. The approach to colonialism contrasts with that taken in most children's books. (UI-A).

Perl, Lila. Ethiopia, Land of Lion. West Caldwell, NJ: Morrow, 1972. A broad, relatively unbiased survey of Ethiopian life complemented by numerous photographs. (UI-A).

Pritchard, John M. Studying Africa. Book One: Its Physical Features. Book Two: Its Weather and Climate. London: Longmans, 1962. Both these books are oriented toward the English-speaking African student and the final secondary certificate exam in geography. Both books give fairly clear, simple explanations of physical phenomena with lots of colorful diagrams and all African examples. Sixth grade and up.

Purcell, John. The True Book of African Animals. Chicago: Children's Press, 1954. The text is factually correct. It contains a surprising amount of information about the commonly-known East African game animals -- from feeding habits, relationships between certain animals and birds and between the hunter and hunted, to animals' defenses. It does not convey the usual misguided image of African wildlife as a vast assortment of zoo animals from the jungle who all mingle together in every illustration as if they were friends. In fact, the book does not even mention the word "jungle"! Grades 1-3.

Rego, Marion. Malawi - Land of the Lake. Wellington, New Zealand: Department of Education. School Publications Branch, School Journal Part Four No. 2, 1966. This well-written and well-illustrated book tells about the way of life of the people of Malawi. For the middle grades.

Rottsolk, James E. The Story of Liberia. Wichita, Kansas: McCormick-Mathers, 1967. (Global Culture Series). Definitely written from an American perspective. However, the pictures are nice! A teacher may want to show the photographs to students studying Liberia.

Shinnie, Margaret. Ancient African Kingdoms. London: Edward Arnold, 1965. New York: NAL Mentor, 1965. A study of ancient African kingdoms. Includes interesting anecdotes. Good chronological sequence. Attractive illustrations. Sixth grade and Junior High.

Sidahome, Joseph E. Stories of the Benin Empire. London: Oxford UP, 1964. These stories may give 6th-8th graders the opportunity to learn about the Edo people of Benin from first-hand sources, but as stories they are somewhat dull. The dialogue is unfortunately unconvincing and uneven.

Sutherland, Efua. Playtime in Africa. New York: Atheneum, 1966. Full-page photographs and a rhythmic text describe the playtime activities of Ghanaian children. A fine book to read to the class when teaching African games. Grades K-4.

Vincent, Adebisi. A Cookery Book for the Tropics. London: George Allen & Unwin, 1962. This book will give the American student both an idea of what foodstuffs are used in Nigeria, as well as how meals are prepared. A suggested exercise is for students to compare this book with a short U.S. recipe book, picking out those things which are similar and those which are different. Some information on food values and balanced meals are present which would reinforce what the students have already learned in their classes and perhaps make them aware that nutrition is an important concern to all people throughout the world. Probably, most students will be surprised with the similarities of Nigerian and American food and cooking methods. Fifth grade and up.

Walters, E.M.P. Animal Life in the Tropics. London: George Allen, 1964. A good reference book for those interested in the appearance and habits of common African animals. Illustrations are in black and white and fairly detailed. Best used from grades 6-9.

C. Elementary School Folk Tales (annotated)

Aardema, Verna. Tales from the Story Hat. New York: Coward-McCann, 1960. Brightly-illustrated West African folk tales. Reading level grades 4-6. Interest level grades 1-7.

Akinsemoyin, Kunle. Twilight and the Tortoise. Lagos: African Universities Press, 1963. (African Reader's Library series). An excellent collection of West African traditional stories for children. Grades 2-6.

Akinsemoyin, Kunle. Twilight Tales. Lagos: African Universities Press, 1965. (African Reader's Library series). A collection of Nigerian folktales emphasizing the important place of animals in African lore. The tales lend themselves to storytelling. Second grade and up for listening. Fifth grade and up for reading.

Arkhurst, Joyce Cooper. The Adventures of Spider: West African Folk Tales. Boston: Little, Brown, 1964. The six stories are tight, shorn of excessive description, and are very imaginative. They could be used in different ways for all elementary grades. The layout of the book suggests it would be better received by second - fourth graders, rather than K-1. Children from any age group, however, could act out the stories or illustrate them.

Berger, Terry. Black Fairy Tales. New York: Atheneum, 1961. A collection of ten fairy tales, on the whole similar to Brothers Grimm or Hans Andersen. Could be used to discuss either differences or similarities between African and Western cultures. Delight to lovers of fairy tales. Grades 3-6.

Courlander, Harold and George Herzog. The Cow-Tail Switch and Other West African Stories. New York: Holt, Rinehart and Winston, 1947. A collection of West African tales, mostly Ashanti. The pronunciation guide and notes at the end of the book should be useful to teachers. Reading level is grades 4-6, but the stories are appropriate for people of all ages.

Courlander, Harold and Albert Prempah. The Hat-Shaking Dance and Other Tales from Ghana. New York: Harcourt, Brace and World, 1957. A collection of Ashanti tales about Ananse the Spider. Notes about the origins and variations of the tales are included at the end. Fourth-Sixth grade reading level, but the tales are interesting to people of all ages.

Elkins, B. Why the Sun Was Late. New York: Parents Magazine Press, 1966. Beautifully-illustrated, entertaining West African folk tale. Grades K-3.

Fremont, Isabelle. Seven African Tales. London: Oxford University Press, 1939. (Oxford Story Readers for Africa). Seven very amusing tales. (It's a why-people-and-animals-do-the-things-they-do kind of book). Some of them are in play form and can be easily acted out by grades 1-3. The book also has a language arts exercise section at the end.

Fremont, Isabelle. Stories and Plays from Africa. London: Oxford UP, 1967. (Oxford Readers for Eastern Africa series). A collection of short plays and stories from various regions in Africa. Although something is lost in the translation, the themes are universal and are well appreciated by American students. They do not contain information on African life styles. Third grade and up.

Fuja, Abayomi. Fourteen Hundred Cowries: Traditional Stories of the Yoruba. London: Oxford UP, 1962. A very fine collection of Yoruba folk tales translated into English, covering many subjects. The tales are excellent for adapting into short skits, for reading aloud to the class, and for revealing characteristics of Yoruba (and sometimes African) culture. Fifth grade and up.

Garvie, Edith. Akuny the Beautiful Girl. London: Nelson, 1965. (New Nation English Story Books series). Enjoyable fairy tales for grades 3-6.

Gilfond, Henry. Mind and Matter. New York: Walker Educational Book Corporation, 1967. (African Plays for Reading series). A simple play about an Ethiopian slave boy who wants to be free. He is given a task to fulfill to gain his freedom, and after he accomplishes the task, there is some question as to whether he "cheated", or not. Good for 4th grade and up.

Gilfond, Henry. To Do or To Die. New York: Walker Educational Book Corporation, 1967. (African Plays for Reading series). The play is based on a Ugandan folk tale about a blacksmith who is given an impossible task by the king under the threat of death. He eventually outsmarts the king and gets off the hook. Plot rather weak; something was undoubtedly lost in the translation. Could be fun, however, for 4th or 5th graders.

Gilfond, Henry. Who's Nervious? New York: Walker Educational Book Corporation, 1967. (African Plays for Reading series). Adopted from a Congolese folk tale; an amusing play about animals discussing one another's peculiar habits. Fun for primary children to act out. Doesn't reveal much about Africa other than to show the symbolic use of animals in literature.

Gilfond, Henry. You've Got to Use Your Head. New York: Walker Education Book Corporation, 1967. (African Plays for Reading series). Based on a Kenyan folk tale; a very amusing play for upper primary and intermediate students. It tells how a small animal gets the best of a bigger one. Doesn't reveal much about Africa other than to show the symbolic use of animals in literature.

Green, Lila. Folktales and Fairy Tales of Africa. Morristown, NJ: Silver Burdett, 1967. Interesting, lively, well-told folk tales. Brightly illustrated. Grades 2-4.

Harman, Humphrey. African Samson. New York: Viking, 1965. The stories in this book follow one ethnic group through territorial invasions and the conflicts that follow them. Because it is about traditional Africa, the teacher should use the book cautiously so that it does not reinforce the stereotypes which many children have of contemporary Africa. A very entertaining book, intermediate school students should enjoy reading it, or the stories could be told to the children.

Harman, Humphrey. Tales Told Near a Crocodile. New York: Viking, 1962. A delightful book of folk tales from different ethnic groups living around Lake Victoria. The stories contain a great deal of information about the people's way of life. However, the book does nothing to dispel the misconceptions about Africa which so many students have. The teacher will have to determine the student's readiness for the book -- whether or not false concepts about Africa will be reinforced. The reading level is for intermediate grades, but the stories could be told to younger children.

Lent, B. Why the Sun and the Moon Live in the Sky. Boston: Houghton-Mifflin, 1968. Well-illustrated, entertaining West African folk tale. Grades K-6.

Matindi, Anne. The Sun and the Wind. Nairobi: East African Publishing House, 1967. (East African Junior Library series). Five brief fables. Simple, but very meaningful. Grades K-3.

McKown, Robin. Rakoto and the Drongo Bird. New York: Lothrop, 1966. Excellent book. The story of the drongo bird and how he became so important in Madagascar. Terrific insight into village life. Perfect introduction to African family life. Pictures are large and colorful and true-to-life. Fourth graders will probably most appreciate the book.

Njoroge, J.K. The Proud Ostrich. Nairobi: East African Publishing House, 1967. (East African Readers Library series). Good animal folk tales, especially numbers 5 and 6. Some are brutal; all are moralistic. Grades 3-4.

Njururi, Ngumbu. Agikuyu Folk Tales. London: Oxford University Press, 1966. Entertaining and instructive traditional folk tales from Kenya. From 6th grade up. Widely used in Tanzania.

Odaga, Asenath. The Hare's Blanket and Other Tales. Nairobi: East African Publishing House, 1967. (East African Junior Library series). Animal stories about the cunning and not always-very-nice hare. Of average interest to second or fourth graders.

Okae, J.D. Tell a Tale Ananse. London: Oxford UP, 1964. (New Oxford Supplementary Readers series). These stories will be of average interest to second and fourth graders.

Pamela. The Story of How the Man Went to Dig Up the Sun. London: Oxford UP, 1962. A simple folk tale illustrated with appealing line drawings. A good book for pre-schoolers and first graders.

Radford, W. The Elephant's Heart. Nairobi: East African Publishing House, 1968. (East African Junior Library series). Good, simple fairy tales and folk tales about animals. Easy reading for second - fourth graders.

Samkange, S.J.T. The Chief's Daughter Who Would Not Laugh. London: Longmans, 1963. (Progress in Reading series). A good little story with a moral for students to read alone or with the class. Second - fourth grade level.

D. Elementary School Folk Tales (Recommended but not annotated)

Al-Hassan, Susan. Two Tales. Accra: Longmans, 1965. (Stories for Africa series).

Black, Gwenda. A Day At the Farm. Accra: Longmans, 1959. (New English Supplementary Readers series).

Bleeker, Sonia. The Ashanti of Ghana. New York: Morrow, 1966.

Chandler, Edna Walker. Will You Carry Me? Chicago: A. Whitman, 1965.

Count and Capture. Delaware, Ohio: Cooperative Recreation Service.

Courlander, Harold. The King's Drum and Other African Stories. New York: Harcourt, Brace and World, 1962.

Doob, Leonard W. A Crocodile Has Me by the Leg. New York: Walker and Co., 1967.

Hartford, Owen. Building a New House in Liberia. Newton, MA: Educational Development Centre.

Jupo, Frank. Atu, the Silent One. New York: Holiday House, 1967.

Pine, Tillie. The Africans Knew. New York: McGraw-Hill, 1967.

Wright, Rose H. Fun and Festival from Africa. New York: Friendship Press, 1959.

E. Elementary School Resources (Reviewed but not annotated*)

Achebe, Chinua. Chike and the River. London: Cambridge UP, 1966. LAU.

Alice and Her Chicken. London: Thomas Nelson, 1964. (New Nation English Story Book Series). LAU.

Anno, S.W. Asi's Red Hen. London: Thomas Nelson, 1968. (New Nation English Story Books series). LAU.

Bannon, Laura. Nemo Meets the Emperor. Chicago: Albert Whitman, 1957. NR.

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* A-adult, specialized; LIL-low interest level; LAU-limited American use; NR-not recommended.

Clements, Frank. Getting to Know Rhodesia, Zambia, and Malawi. New York: Coward-McCann, 1966, rev. ed. NR.

Eiselen, Elizabeth and Marguerite Uttley. Africa. Boston: Ginn and Co., 1966. (Lands and Peoples of the World series). NR.

Forbes-Watson, R. Shifta! London: Oxford UP, 1954. NR.

Hoffman, Claire. World Friends: In Africa. Picture album of 15 photographs with descriptive text. New York: Friendship Press, 1966. LAU.

Hughes, Langston. The First Book of Africa. New York: Franklin Watts, Inc. 1960. NR.

Jackson, Agnes. A Visit to Zululand. London: Oxford UP, 1956. (People of the World series #7). NR.

McBain, F.C.A. Pictures from Africa and the Mediterranean Basin. London: Oxford UP, 1956. (Oxford Progressive Geography Junior series). LIL.

Matindi, Anne. The Lonely Black Pig. Nairobi: East African Publishing House, 1968. (East African Junior Library series). LAU.

Njoroge, J.K. The Greedy Host and Other Stories. Nairobi: East African Publishing House, 1967. (East African Readers Library series). LAU.

Ogot, Pamela. East African When Stories. Nairobi: East African Publishing House, 1968. (East African Junior Library series). LAU.

Perkins, Carol. The Shattered Skull: A Safari to Man's Past. New York: Atheneum, 1965. NR.

Stinetorf, Louise. White Witch Doctor. Philadelphia: Westminister Press, 1950. NR.

Sutton, Felix. The Illustrated Book about Africa. New York: Grosset and Dunlap, 1966. NR.

Travis, I.M. At the Market. London: Longmans, 1952. (New English Supplementary Reader). LAU.

Travis, I.M. A New Book for Tobias. London: Longmans, 1962. (New English Supplementary Reader series). LAU.

Walker, Barbara K. and Warren S. Nigerian Folk Tales. New Brunswick: Rutgers University Press, 1961. LIL.

Wimbush, Dorothy. Jumai and the Dodo. London: Nelson. NR.

F. High School Fiction (annotated)

Achebe, Chinva. Man of the People. Garden City, NY: Doubleday, 1966. A political novel about Nigeria in the early sixties. High school level.

Achebe, Chinva. No Longer at Ease. Fawcett World Library, 1969. The classic text on the subject of the disruption caused by colonialism. A highly readable novel about an educated African walking the tightrope between his own westernized outlook and the restrictions and demands made on him by the traditions he accepts. (UW-A by Kofi Mensah).

Achebe, Chinua. Things Fall Apart. Greenwich, CT: Fawcett, 1959. A novel of a respected man in a traditional Ibo community and the effects of the arrival of Europeans on his life and on the traditional culture. A fine book for introducing high school students to a traditional African culture.

Ademola, Frances. Reflections: Nigerian Prose and Verse. Lagos: African Universities Press, 1962. A good collection of African stories and poems for high school. Especially recommended are: "Gone to Mecca," "Song of a Goat," and "Don't Pay Bad for Bad."

Armah, Ayi Kwei. Two Thousand Seasons. Nairobi: East African Publishing House, 1973. A historical novel about a young group of people who inexorably rebel against the forces seeking to destroy contemporary Africa. (UI-A).

Barnes, Gregory. A Wind of Change. New York: Lothrop, Lee and Shepard, 1968. This book follows the thoughts of a 16 year-old West African boy who is torn between furthering his education and conforming to traditional values. Loyalty to a relative threatens his ambitions. According to Western standards the relative doesn't deserve such loyalty, but the writer tries to show the importance of the African values to the boy himself. He also draws a clear and attractive picture of village life. The only drawback is that the author -- a returned PCV -- uses a Peace Corps-type teacher as an important instrument in helping to solve the boy's dilemma. A student reading the book may interpret that the "white guy" is the hero. Good reading for grades 7-10, particularly for boys.

Beier, Ulli. Political Spider: Stories from Black Orpheus. New York: Africana Publishing Corporation, 1969. A collection of stories and extracts from novels written by the finest of African writers -- Amos Tutuola and Chinua Achebe among others. The selections deal with topical themes and the conflict of traditional African culture in the modern world. Most were written in English, but there are translations from Yoruba, French, and Portuguese. The anthology would be difficult for a teacher to use who knew little about Africa. Upper secondary.

Bond, Leona. As Tall as a Spear. Reading, MA: Young Scott Books, 1971. Story of Nver and Dinka children in the Sudan who live a "traditional" life untouched by Western culture. Includes many details of daily life, inter-social raids and a realistic natural setting. (UI-A).

Dathorne, O.R. and Feuser, Willifried. Africa in Prose. Baltimore: Penguin, 1969. This anthology reveals the beginnings of the African novel written in English and French, the recent attempt to write prose in vernacular languages, and the experimental writing which is now taking place. Many of the translations have never before appeared in English. High school level, although certain selections could be used in lower grades.

Drachler, Jacob. African Heritage. New York: Collier, 1964. Stories, poems, songs, folk tales, and essays from Black Africa revealing the rich cultural roots of today's Black Americans. Divided into three sections -- "African Voices," "Afro-American Responses" and "Through the Eyes of Others" -- the anthology contains works by Kenyatta, Rene Moran, Herskovitz, and scores of others. Grades 11-12.

Gay, John. Red Dust on the Green Leaves. Thompson, CT: Inter-Culture Associates, 1973. Story of two Kpelle boys of Liberia. One is initiated by the Poro society and stays in the village, the other goes to school and becomes familiar with town life. Rich in cultural detail. (UI-A).

Ijimere, Obotunde. The Imprisonment of Obatala and Other Plays. London: Humanities Press, 1969. The Imprisonment of Obatala's theme, the inevitability of war after peace and peace after war, is developed in the conflict of the Yoruba god, Obatala (the king of Ife and god of creation, the father of laughter, the father of peace who turns blood into babies) with Shango, (the god of lightening), and Ogun, the god of war and iron, over a misunderstanding brought about by Eshu, (the god of fate who confuses men). An interesting play for high school students to read, perhaps after the study of Greek drama or Greek mythology; it is shorter and more readable than the plays of Soyinka or J.P. Clark.

Laye, C. Dark Child: The Autobiography of an African Boy. New York: Noonday Farrar, Straus, and Giroux, 1969. Portrayal of the boyhood of a sensitive young African as he chooses between the values offered by traditional and Western cultures.

LaGuma, Alex. The Stone Country. London: Heinemann, 1967. A novel about life in a prison in apartheid-based South Africa. The hero, George, is there for organizing a political movement, but others are there for the crimes bred by the social and economic pressures of apartheid. (UI-A by Kofi Mensah).

Moore, Gerald and Ulli Beier. Modern Poetry from Africa. Baltimore: Penguin, 1963. Surveys the entire continent from Senegal to South Africa. Themes range from sentimental to militant. The book is particularly good for the reader who has never read any poetry from Africa. For high school students.

Mphahlele, E. African Writing Today. Baltimore: Penguin Pelican, 1967. This volume contains representative prose and poetry by Africans, arranged under country headings. Students would probably find it more useful if the selections were grouped by subject. However, the works show excellently the spirit, culture, humanity, and artistry of African writers. Could easily be used as a main source book for teachers of literature in any high school grades.

Nguagi, James. The River Between. London: Heinemann, 1965. Christianity and traditional religion are at the root of this story: The separation of a young man from his fiancee. This novel seems to argue for a return to the older culture. (UI-A by Kofi Mensah).

Nguagi, James. Weep Not Child. Evanston: Northwestern University Press, 1967. A moving novel about the emergence of the "Mau Mau" in Kenya when the Kikuyu people organized an armed resistance against the taking of their best land by the English settlers. Excellent for high school. (UI-A by Kofi Mensah).

Nkosi, Lewis. The Rhythm of Violence. London: Oxford UP, 1964. A South African play about African students who plant a bomb in the city hall. Most of the play takes place in an inter-racial student meeting place where students gather for a party to await the explosion. Good play for high school students to perform. Rich in irony.

p'Bitek, Okot. Song of Lawino. Evanston: Northwestern University Press, 1966. This long poem is in the manner of a traditional lament by a woman deploring the ways of her educated husband and proudly extolling her own traditional values. It is a hilarous book, but not suitable in its entirety for high school. (UI-A by Kofi Mensah).

Sembene, Ousmane. God's Bit of Wood. New York: Doubleday, 1971. This novel is rather long for high school and is included for the teacher's own reading. It is a fictionalized account of a strike by railway workers in French West Africa in 1947-48. (UI-A by Kofi Mensah).

G. High School Non-Fiction (annotated)

African Arts. Los Angeles: African Studies Center, University of California. A quarterly journal "devoted to the graphic, plastic, literary, and performing arts of Africa." The photographs and illustrations will fascinate students of all ages; the article will provide teachers with background information to both traditional and contemporary African arts and crafts.

Awonoor, Kofi. The Beast of the Earth. Garden City, NY: Anchor, 1975. Provides a survey of the history, culture and literature of Black Africa. (UI-A).

Bohannan, Paul. Africa and Africans. Garden City, NY: Natural History Press, 1964. A general and readable introduction to African history and culture.

Burland, Cottie A. The Exotic White Man: An Alien in Asian and African Art. New York: McGraw-Hill, 1969. The text is a broad survey of the white man's contact with the rest of the world, and especially with Africa. It is not terribly illuminating, not original and says very little about the plates. The plates are the book and in some ways they speak for themselves. The white man is obviously a creature of interest -- his peculiar ways, his strange infirmities, his bizarre pink skin. For students who see the white man's history in Africa as the bringer of light, wisdom, order, and good breeding, this picture book is sobering.

Chijioke, F.A. Ancient Africa. New York: Africana, 1971. A cultural history text written in 1966 for use in Nigerian schools. Emphasizes the accomplishments of Africans from ancient Egypt to 19th century. Factually accurate and lacking in biases but superficial and spotty in its coverage. (Annotated by Nancy Schmidt in "Textbook Introduction to Africa, General or Specific?").

Clark, Leon E. Through African Eyes: Cultures in Change. New York: Praeger, 1969. Student texts with accompanying teacher's guide, but also useful as resource material. High school.

Volume I: Coming of Age in Africa. Complete, thorough picture of life among the Achole in Uganda.

Volume II: From Tribe to Town. Traditional and modern life in different African cities.

Volume III: The African Past and the Coming of the European. Discusses the great empires of Africa. Includes King Alfonso's letters to the King of Portugal, and deals extensively with the slave trade through first-hand accounts.

Volume IV: The Colonial Experience -- An Inside View. Covers a broad spectrum of topics from Stanley's exploration to the effect of colonial administration on African life. Most of the accounts are by Africans. Accounts by Europeans have been selected to highlight their attitudes toward Africans and colonialism.

Cole, E. and Flahert, T. House of Bondage. New York: Random House, 1967. Collection of photographs taken by a South African; a commentary on apartheid. High school text, but the pictures are of interest to people of all ages.

Davidson, Basil. The African Past. Boston: Atlantic-Little, Brown, 1964. An edited collection of primary resources on African history. (UI-A).

Davidson, Basil. The Africans: An Entry to Cultural History. London: Longman 1969. A non-technical cultural history. (UI-A).

Davidson, Basil. African Kingdoms. New York: Time-Life, 1966. (Great Ages of Man series). Excellent photographs of ancient African kingdoms such as Kush and Zimbabwe. Relates ancient African kingdoms to traditional cultures. Includes a time line of African historical events from Pharaohic Egypt to Stanley's exploration -- a span of 5,000 years. Although the text is on a high school level, the photographs are of interest to all ages.

Davidson, Basil. Discovering Our African Heritage. Boston: Ginn, 1971. One of the best texts on Africa for secondary schools. The work is impressive and will serve as a guide for student self-discovery. Useful teacher's guide.

Davidson, Basil. The Lost Cities of Africa. Boston: Little, Brown, and Co., 1959. A survey of African ancient and medieval kingdoms and cities. Davidson combines solid scholarship with an interesting, readable style. Senior high.

DeGraft-Johnson, J.C. African Glory. New York: Walker and Company, 1954. Lots of material on the Ancient African Empires, Kush and the vanished civilizations of West Africa. High School.

DuBois, W.B. World and Africa. New York: International Publishers, 1965. A reprint of the author's 1946 book on the role of Africa in world history. Includes his later writings on the future of Africa. Senior high.

Elgood, J.H. Birds of the West African Town and Garden. London: Longmans, 1960. (West African Nature Handbook series). Colorful pictures and fairly detailed descriptions make this a good handbook for identifying common species if you are in West Africa or the Washington Zoo. Good resource for any grade.

Fagg, William. Art of Central Africa. New York: New American Library Mentor, 1968. A collection of plates of art from Central Africa. Text is limited.

Fagg, William. The Art of Western Africa: Sculpture and Tribal Masks. New York: New American Library, 1967. Has some fine small pictures of African art, but an altogether too compact and fragmented text to be of use to anyone. If you want a small inexpensive photo book with a wide variety of styles of African art, this should serve nicely.

Foster, Philip J. Africa South of the Sahara. New York: Collier-Macmillan, 1968. Good, general introductory book on Africa. Junior and Senior High.

Hapgood, D. Today's World in Focus: Africa. New York: Ginn, 1968. A survey of contemporary Africa. This small book contains geographical, historical, social and political information.

Jahn, J. Muntu: An Outline of Neo-African Culture. Mystic, CT: Lawrence Verry, 1958, Grove Evergreen, 1962. One of the best books written by an "outsider" to lead to an understanding of African culture. His research into the literature, religion, philosophy, and music are at once comprehensive and comprehensible. Twelfth grade.

Kayira, Legson. I Will Try. New York: Bantam Books, 1965. The autobiography of Legson Kayira, who walked from Malawi to the Sudan on his way to a university in America. He gives a good description of the way of life in rural Malawi, a glimpse of the education system there, and an excellent portrayal of the village hospitality he received as he traveled north. The book could be read by 8th graders and up.

Kenyatta, Jomo. Facing Mount Kenya. New York: Random Vintage, 1962. More than the autobiography of one of Africa's greatest revolutionaries and leaders, Kenyatta's accounts of an African's life under colonial rule, his experiences in Europe, and the victory over the colonial rulers is the necessary "other side" to the familiar one presented by the settlers. Inspirational reading for 10th grade and up.

Leuzinger, Elsy. The Art of Africa. New York: Crown, 1960. Survey of Sub-Saharan art, including history and culture. A good selection of plates. Photographs are useful for all grades.

Moore, Clark and Ann Dunbar. Africa: Yesterday and Today. New York: Bantam, 1970. Students at the junior and senior high level could profit from reading this book of short essays. It is comprehensive, covering many areas of African studies, from past to present. Many of the short essays are by eye-witnesses to recent happenings. It attempts to be critical and succeeds.

Moorehead.A. Blue Nile. New York: Dell, Harper & Row. Story of the European exploration and colonization of the Blue Nile. Touches on some of the old civilizations along its banks. High school.

Moorehead. A. White Nile. New York: Dell, 1961. Harper and Row. The story of the European exploration and colonization of the White Nile. Touches on some of the old civilizations along its banks. High school.

Moorehead, A. The Story of the White Nile. New York: Harper, 1967. An abridged version of the author's history of the exploration and colonial rivalry over the Nile River in the nineteenth century. (UI-A).

Motley, Mary Penick. Africa, Its Empires, Nations and People. Detroit: Wayne State, 1969. A selective history which focuses on African leaders and African contributions to world culture. (UI-A).

Murphy, E. Jefferson. History of African Civilizations. New York: Crowell, 1972. The successful efforts of Africans in creating distinctive civilizations are described. (UI-A).

Murphy, E. Jefferson. The Bantu Civilizations of Southern Africa. New York: Crowell, 1972. The activities of peoples in Central and Southern Africa from 1500 to 1900 are described. (UI-A).

National Geographic Society. Animals of East Africa. Washington, DC: NGS. (Special Publications series). The book's selling feature is its beautiful pictures of animals--the big game and some unusual animals. The text is anecdotal and descriptive of East African wildlife. It touches on how grasslands can maintain a diversity of animals, but devotes only short sections to the inter-relationship of animals and their environment. The author seems more interested in categorizing and describing specific species - which has already been done many times. Junior high and up.

Nyerere, Julius K. Freedom and Unity: A Selection from Writings and Speeches 1952 - 1965. New York: Oxford UP, 1967. Gives insight into the thoughts of "Mwalimu", president and mentor of Tanzania, as it gives some historical insight into the background of the Tanzanian Independence Movement. Highly recommended and a must for those who would like to understand African Socialism. High school.

Peoples of the Earth. Danbury, CT: Danbury, 1973. Unique in focus on ethnic groups many of which are not mentioned in other reference works; topics of many pictures and charts; cultural descriptions are supposed to represent contemporary life but some do not mention recent changes. Entries are written by different persons and vary in depth of coverage. Use of special anthropological vocabulary makes it difficult to read. Complement to standard encyclopedias which can be used by high school students. (UI-A).

Ransford, O. Livingstone's Lake. New York: T.Y. Crowell, 1966. Oliver Ransford surprisingly avoids being patronizing, distorted, and ethnocentric. Permeating his history of the area in Central Africa that surrounds Lake Nyasa is his unabashed love and respect for tnat lake. The accounts of the personalities (Livingstone Harry Johnston, Mluzi, Rev. John Chilembwe, Hastings Banda) who shaped that beautiful land into the new African state of Malawi, are presented with balance and honesty. Very interesting reading; appropriate for 11th and 12th graders.

World Book. Chicago: Field Enterprises, 1974. ("Africa" Vol. I). Unique coverage in maps of plants and animals; devotes space to pre-colonial history, biographies of some African leaders; attractive format with substantive use of illustrations. Reflects current scholarship about Africa. (UI-A).

World Encyclopedia of Black Peoples. St. Clair Shores, Michigan: Scholarly Press, 1975. Vol I. Essays on general topics which are covered in alphabetical entries. General survey with few specific examples. Perspectives up to date; a few over-generalizations. (UI-A).

H. High School Resources in French

Beti, Mongo. Mission Terminée. France: Ed. Correa, 1957. This novel describes the first encounter of a young man who has been completely alienated from traditional life with the life of his elders. The subject is solemn, but the author's treatment is satirical, slapstick humor. The result is that the reader doesn't really know what the hero's mission was all about or what he accomplished. However, it is a good humorous study of the intermediate ground on which so many young African students stand.

Brench, A.C. The Novelist's Inheritance in French Africa. London: Oxford UP, 1967. A survey in English of the major works of French West African authors. Brench approaches the subject from a historical viewpoint, presenting works from every important period: colonization, Negritude, independence, and adaptation. He gives biographical sketches of the authors and quotations (in the original languages) from their works. Included in the survey are Diop, Camara Laye, Ferdinand Oyono, Mongo Beti, Jean Malonga, Bernard Daie, Ake Loba, Cheikh Kane and Sembene Ousmane.

Diop, Birago. Contes Choisis. London: Cambridge UP, 1967. A collection of folk tales taken from the oral tradition of West Africa. Characters in most of the tales are animals and, in this respect, resemble The Fables of La Fontaine. Many of the stories are quite short and can thus be used in conjunction with other materials. But they can be used by themselves to provide a wide range of topics about West African morals, religion, and life styles.

Kane, Cheikh Hamidou. L'Adventure Ambigue. Paris: Julliard, 1961. This is a novel written by a Senegalese author. The story traces the life of a young Fulani noble from age six through university studies. It gives a feeling account of the life led by young Talibes (students of the Koran) in Africa and the conflicts they face when encountering Western morals, philosophy and culture.

Laye, Camara. L'Enfant Noir. Paris: Librarie Plon, 8 rue Garanciere, Paris 6, 1953. Portrayal of the boyhood of a sensitive young African as he chooses between the values offered by traditional and Western cultures.

Ousmane, Sembene. Le Mandat. France: Editions Presence Africaine, 1966. Le Mandat (the money order) is a tale of frustration. It deals with the failure of a middle-aged Senegalese in Dakar to deal with the unfeeling modern bureaucracy well enough to cash a money order. Sembene Ousmane, the author, has written quite a few stories showing how the average man in Dakar has become forgotten in the rush toward Westernization. He has directed films of Le Mandat, along with Tauw and Borom Seret in French and Woloff.

Oyono, Ferdinand. Une View de Boy. Paris: Julliard, 1956. This novel by a Cameroonian author caricatures the life of the French colonialists in Africa. Their situation, morals, and civilization are seen through the eyes of their male servant.

I. High School Resources (Recommended but not annotated)

Abrahams, Peter. Mine Boy. London: Heinemann Educational Books, 1946.

Achebe, Chinua. No Longer at Ease. New York: Fawcett, 1969.

Curtin, Philip. Africa South of the Sahara. Morristown, NJ: Silver Burdett, 1970. (Culture Area Studies series).

Davidson, Basil. African Genius. Boston: Little, Brown, 1970.

Doob, Leonard. Ants Will Not Eat Your Fingers. New York: Walker and Co., 1966.

DuBois, Victor. City Lights. Hanover, NH: American Universities Field Staff, 1970.

Fagg, William. Tribes and Forms in African Art. New York: Tudor, 1965.

Goldwater, Robert. Senufo Sculpture from West Africa. New York: New York Graphic Society, 1963.

Hughes, Langston. Poems from Black Africa. Bloomington, IN: Indiana U. Press, 1963.

Ngugi, James. Weep Not, Child. New York: Collier African-American Library, 1964.

Nicol, Abioseh. Two African Tales. London: Cambridge UP, 1965.

Oyono, Ferdinand. Boy! New York: Collier African-American, 1970.

Segy, Ladislas. African Sculpture. New York: Dover.

Trowell, Margaret. African Design. New York: Praeger, 1965.

Vlahos, Olivia. African Beginnings. New York: Viking, 1967.

J. High School Resources (Reviewed but not annotated*)

Achebe, Chinua. Arrow of God. Garden City, NY: Doubleday Anchor, 1969. A.

Ady, P.H. Africa. Oxford: Oxford UP, 1965. A.

Batten, T.R. Africa Past and Present. NR

Clark, J.P. Three Plays. London: Oxford UP, 1964. A.

Dostert, Pierre. Africa 1970. Washington, DC: Stryker-Post Publications, Inc., 1970. NR

*A-adult, specialized; LIL-low interest level; LAU-limited American use; NR-not recommended.

Dumont, Rene. *False Start in Africa*. New York: Praeger, 1969. A.

Egbuna, Obi. *The Anthill*. London: Oxford UP, 1965. NR.

Forsyth, Frederick. *The Biafra Story*. Baltimore: Penguin Books, 1969. A.

Fox, Lorene. *East African Childhood*. Nairobi: Oxford UP, 1967. A.

Gabre -Medhin, Tsegaye. *Oda Oak Oracle*. London: Oxford UP, 1965. LAU.

Gay, John and Michael Cole. *The New Mathematics and an Old Culture: A Study of Learning Among the Kpelle of Liberia*. New York: Holt, Rinehart and Winston, 1967. A.

Hance, William. *African Economic Development*. New York: Praeger, 1967. A.

Kenworthy, Leonard S. *Nigeria: A Backgroung Paper*. Brooklyn: Brooklyn College, 1959. LIL.

Mair, Lucy. *New Nations*. Chicago: University of Chicago. A.

Mendelsohn, J. *God, Allah and Juju: Religion in Africa Today*. New York: Nelson and Sons, 1962. A.

Nolen, Barbara. *Africa is People: First-Hand Accounts from Contemporary Africa*. New York: E.P. Dutton, 1967. A.

Oliver, Roland and F.D. Fage. *Short History of Africa*. Baltimore: Penguin, 1966. A.

Ominde, Simeon. *Nelson's School Atlas for Kenya, Malawi, Tanzania, Uganda, Zambia*. London: Thomas Nelson, 1968. LAU.

Parrinder, Geoffrey. *Religion in Africa*. Baltimore: Penguin, 1969. A.

Pieterse, Cosmo and Donald Munro, (ed.). *Protest and Conflict in African Literature*. New York: Africana Publishing Corporation, 1969. A.

Schapera, I. *Married Life in an African Tribe*. Evanston: Northwestern University, 1966. A.

Schulthess, Emil. *Africa*. New York: Simon and Schuster. NR.

Smith, Huston. *Religions of Man*. New York: Harper & Row, 1958. A.

Stamp, L. Dudley. *Africa: A Study of Tropical Development*. New York: Wiley, second edition, 1964. A.

Wickert, Frederic R. *Readings in African Psychology from French Language Sources*. African Studies Center, Michigan State University. A.

III. RESOURCES FOR TEACHING ABOUT AFRICA

Adjaye, Joseph K. "Developing A Unit on the Akan." Handout. Urbana, IL: African Studies Program, May 1978. Thematic approaches to teaching about the Akan plus descriptions of the Akan history, language, etc.

African Encyclopedia. London: Oxford UP, 1974. Entries range from family to Mesopotamia to Robber with dated definitions and information by Africans.

African Resources for School and Libraries. New York: The African-American Institute, 1977. Free pamphlet listing organizations, resources, references and films.

Bay, Edna. "Resources for Teaching About African Art." Handout. Urbana, IL: African Studies Center, July 1979. Originally by Nancy Schmidt but updated by Bay.

Brooks, George E. *Themes in African and World History*. Bloomington, IN: African Studies Program, 1973.

Bucher, Henry. "If You Are Teaching About South Africa: Some Recommendations." Handout. Madison, WI: African Studies Program, January 1978. Eleven points to consider including explaining apartheid from the Black viewpoint, not isolating S. Africa from neighboring countries and citing non-violent history.

Bucher, Henry. "Global Education in the Classroom: Some African Models for Teaching." Handout. Madison, WI: African Studies Program, 1977. An overview of approaching global education in the classroom with references to particular content areas. Address of organizations with materials for global education.

Bucher, Henry (ed.) "Teaching About Southern Africa: Some Basic Resources." Handout. Urbana, IL: African Studies Program, Sept. 1977. Originally by Mary Lee Wiley but up-dated by Bucher.

Clark, Leon. "Starting with the Arts." *Africa Report 18,1*. Jan-Feb, 1973. Art is discussed as an integral part of the curriculum. Teaching strategies are suggested and some films listed. (UI-A).

"Criteria for Selecting Student Materials for Teaching About Africa." *Link Vol 3 No 3*. Boulder, CO: Social Science Education Consortium, Inc., Jan. 1980. Fourteen considerations in choosing materials.

Davidson, Basil. *The Africans: An Entry to Culture History*. London: Longmans, 1969. Presents motivations for studying Africa. (See Nancy Schmidt "Teaching New Lessons About Africa with Old Materials.")

Dumor, Cecilia. "African Literature in the Social Studies Curriculum." *Link*. Boulder, CO: Social Science Education Consortium, Inc., Jan. 1980. Comments on the appropriate context and methods of teaching African literature relying on oral narration and a study of the background in which folk tales arose.

Dumor, Cecilia. "Bibliography of African Stories for Children." Handout. East Lansing, MI: African Studies Center-Michigan State University, 1978.

Fuller, Michael. "Africa as Seen by World History Textbooks." *Social Education*. May 1971. pp. 466-73.

Giles, Raymond H. "African Studies Depend on a New Black History." Africa Report, Nov-Dec, 1972, pp 35-37.

Guild, Stephen, Urch, George, and Wilk, Robert. Teaching Non-Western Studies: A Handbook of Materials and Methods. Amherst, MA: Center for International Education, 1972. Student-oriented activities and teaching strategies for internationalizing curriculum. Models of non-Western programs, resource lists and reviews. Highly recommended.

Hall, Susan. "Africa in U.S. Educational Materials." (booklet) New York: The African-American Institute, 1977. Guide on how to evaluate textbooks as to whether or not they stereotype.

Hall, Susan. "What Do Textbooks Teach Our Children About Africa?" Bulletin Vol. 9 No. 3. New York: Council on Interracial Books for Children, 1978 pp 3-10. Items to examine in choosing appropriate text for classroom study including titles, table of contents, visuals, student activities and language.

Hall, Susan. "Tarzan Lives! A Study of the New Children's Books about Africa." Bulletin Vol 9. No. 1. New York: Council on Interracial Books for Children, 1978. pp 3-7. Ten flaws to be aware of in selecting books on Africa.

Hammond, Dorothy and Jablow, Alta. The Africa that Never Was. New York: Twayne, 1970. Discusses motivations for studying Africa. (See Nancy Schmidt, "Teaching New Lessons about Africa with Old Materials").

Hartwig, Gerald and O'Barr, William. The Student Africanist's Handbook. Halstead Press, 1974. Reader's guide to studies on Africa.

Hawkins, John N. and Maksul, Jon. Teacher's Resource Handbook for African Studies: An Annotated Bibliography of Curriculum Materials - PreSchool Through Grade Twelve. Los Angeles, CA: African Studies Center, University of California, 1976. Annotated bibliography on books, films, film-strips, records, tapes, maps, pictures for African studies. Categorized by student levels and by regions of Africa. Publisher and distributer addresses given.

Kelly, Mary and Wass, Betty. "Weaving African Textiles Into the Curriculum." Teaching About/Learning from Africa. Madison, WI: African Studies Program, 1980. Interdisciplinary discussion of African textiles plus lengthy reference section including books, articles, manuals and audio-visual sources.

Kenworthy, Leonard S. (ed.). Teaching About Global Concerns and the United Nations in Elementary and Middle Schools. New York: United Nations Association of the United States of America, 1978. Writings by varied Africanists about problems or points in teaching global issues in classrooms.

Kuntz, Patricia S. A Bibliography of Reviews of Youth and Children's Books About Africa. WI: Wisconsin Department of Public Instruction, January 1980. Compendium of 413 reviewed textbooks and tradebooks from 1970 - March, 1979. (UW-A).

Marcum, John and Rich, Evelyn. "Southern Africa: Problems and US Alternatives." Intercom 70, September, 1972. Background information, teaching suggestions and an annotated list of printed materials and films. (UI-A).

Mensah, Kofi. "African Literature in Your Classroom." (Handout). Madison, WI: African Studies Program, November 1978. Review of literary anthologies on or by African writers plus reviews on particular African writers' materials such as novels by Chinua Achebe, Camaru Laye, and Ousmane Sembene. Writings are grouped in thematic categories: colonialsim, independence, etc.

Mensah, Kofi. "Supplement to Children's Books on Africa." (Handout) Madison, WI: African Studies Program, January 1979. Listings of books in two categories: books to retain, books to discard. Reasons added.

Mukuna, Kazadi. African Children's Songs for American Elementary Schools. East Lansing, MI: Music Department and African Studies Center, Michigan State University, 1979. Resource book including scores, pronunciation guides, background notes and record.

Murphy, E. Jefferson and Stein, Harry. Teaching Africa Today: A Handbook for Teachers and Curriculum Planners. New York: Citation Press, 1973. A thorough guide to information, classroom materials and teaching strategies for African studies. Bibliographies of materials; literary and audio-visual. An aid to any conscientious teacher of Africa.

Phaswana, Koketso and Schmidt, Nancy. "Resources for Teaching About Current Issues in Rhodesia." (Handout). Urbana, IL: African Studies Program. Children's books, periodicals and teacher materials annotated.

"Resources for Teaching about African Literature." (Handout) Urbana, IL: African Studies Program, University of Illinois, September 1977. Anthologies teacher materials, novels and articles listed on or of African literature.

Schmidt, Nancy. Children's Books on Africa and Their Authors: An Annotated Bibliography. New York: Africana, 1975. An annotated bibliography of 800 books which are available in US libraries.

Schmidt, Nancy. "Four Perspectives on African History for Secondary School Students." Newsletter: The Southern Association of Africanists 2,1. 1974. pp 16-19. A review of four African history texts pointing out problems in selecting appropriate texts.

Schmidt, Nancy. "Teaching New Lessons about Africa with Old Materials." Newsletter: The Southern Association of Africanists. September, 1976. A twist to the dilemna of prejudiced texts: use them to teach bias, stereotype and prejudice.

"A Teaching Librarian Guide to Africa." (Reprint.) New York: African-American Institute, August 1975.

Teaching About Africa: A Selected List of Sources. (Handout) Urbana, IL: African Studies Program, Sept. 1977. List of books, recent articles on teaching of Africa resources.

Teffera, Daniel. "Teaching about Life Styles and Progress in Africa at a Pre-Collegiate Level - Part I." (Handout) Madison, WI: African Studies Program, December 1979. Narrative information on life-styles and progress including methods of production; population characteristics such as income, occupations, class membership; and cultural values.

Teffera, Daniel. "Teaching About Life Styles and Progress in Africa at a Pre-Collegiate Level - Part II." (Handout) Madison, WI: African Studies Program, January 1980. Commentary on traditional agricultural systems with informative table and map. Teaching aids listed.

Teffera, Daniel. "Teaching about Life Styles and Progress in Africa at a Pre-Collegiate Level - Part III." (Handout) Madison, WI: African Studies Program, February 1980. Discussion of agricultural modernization in Africa including agricultural extension, large-scale commercial farms, etc. Teaching aids listed.

The Encyclopedia of Africa. Franklin Watts, 1976. Entries of African topics written mostly by African authors.

West Africa: An American Heritage. Amherst, MA: Center for International Education, 1975. Learning activities and resources on everyday life in West Africa, particularly Ghana. Divided into 3 sections: classroom activities, teaching strategies, and arts in West Africa.

Wiley, Marylee. *African Studies in French Language Classes: Materials Available to Teachers*. (Handout) East Lansing, MI: African Studies Center, 1979. Resource materials for teachers of French or about French-speaking African countries.

Wiley, Marylee. *Bibliography on Southern Africa*. (Handout) Urbana, IL: African Studies Center, 1979. Includes extensive listing of resources: books, periodicals, organizations.

Wiley, Marylee. *Primary Resources for Teaching about Africa: Selected Bibliography*. (Handout) East Lansing, MI: African Studies Center. Annotated list of resources including novels and texts.

Wiley, Marylee. "Resources for Teaching African Studies, K-12." *Link Vol 3, No 3*. Boulder, CO: Social Science Education Consortium, Inc. January 1980. Annotated list of resources such as periodicals, handbooks, films with grade level, price included.

Willet, Frank. "Sources for Teaching About African Visual Art in American Schools and Colleges." *Africana Library Journal*. Summer, 1972. pp 15-19.

Willmer, John E. Africa: *Teaching Perspectives and Approaches*. Tualatin, OR: Geographic and Area Study Publications, 1975.

Zaslavsky, Claudia. "Mathematics in the Study of African Culture." *Arithmetic Teacher*. November, 1973. pp 532-5.

Zekiros, Astair. *Children's Books on Africa*. Madison, WI: African Studies Program, May 1978.

Zekiros, Astair and Wiley, Marylee. *Africa in Social Studies Textbooks*. East Lansing, MI: African Studies Center, Michigan State University, 1978. Comprehensive coverage of several topics for African study with lengthy footnotes, references and textbook reviews.

IV. AUDIO-VISUAL RESOURCES

A. Articles and Books

Ananse The Spider: Film Guide.(Handout) Urbana, IL: African Studies Program. Summary of plot in this folktale.

"Audio-Visual Resources for Supplementing a Seventh Grade Curriculum on Africa." (Handout) Urbana, IL: African Studies Center.

"The Bend of the Niger." (Handout) Urbana, IL: African Studies Program. Summary of film and list of background reading regarding African art.

Bitter Melons. (Handout) Urbana, IL: African Studies Program. Review of the film plus anthropological sources, other film guides, and additional films listed on the Bushmen by John Marshall.

Cows of Dolo Kem Paye. (Handout) Urbana, IL: African Studies Program. Summary of film content and brief bibliography.

Films about Africa: An Educator's Guide to 16 mm Films Available in the Midwest. Madison, WI: African Studies Program, University of Wisconsin, Dec 1974. Annotated filmography plus recommended films for specific topics. Distributors' addresses included. (Second edition, 1979 available).

"Free Audio Visual Materials About Africa." (Handout) Urbana, IL: African Studies Center.

Last Grave at Dimbaza. (Handout) Urbana, IL: African Studies Program. Review of film plus references on South Africa.

Living Arts Around the World." (Flier) Los Angeles, CA: The Museum of Cultural History, 1979. List of new audio-visual materials including Masks: Their Roles in Various Cultures and The Arts of Ghana. Prices included.

"The Magic Tree: Film Guide." (Handout) Urbana, IL: African Studies Center. Guide to films.

Mandabi. (Handout) Urbana, IL: African Studies Program. Description of film content plus references on other Ousmane Sembene films.

Music of Africa. (Handout) Urbana, IL: African Studies Program. Description of film content.

Ohrn, Steven and Riley, Rebecca. Africa From Real to Reel: An African Filmography. Waltham, MA: African Studies Association, Brandeis University, 1976. Annotated filmography of 1,300 16 mm films on Africa plus distributors' names and addresses.

"The Southern Africa Media Center 1980, A Project of California Newsreel." (Booklet) California: Resolution/California Newsreel, 1979. Booklet printed by California Newsreel which lists and reviews its new films plus how to rent or buy films. Produced films such as Six Days in Soweto, Last Grave at Dumbaza, Free Namibia.

Tauw. (Handout) Urbana, IL: African Studies Program. Review plus resources on works by Ousmane Sembene.

35MM Slide Catalogue. Boston, MA: African Studies Center, Boston University, Spring 1980. Listing of 1,600 slides available on loan from BU-African Studies Center-Outreach Program. Cross-indexed by country and topic.

West Africa: Two Life Styles. (Handout) Urbana, IL: African Studies Program. Discussion of film and list of topics covered.

White Man's Country. (Handout) Urbana, IL: African Studies Program. Review of film plus references on Kenyan history.

Wiley, Marylee. "Films on Africa Recommended for Purchase for Use in Public Schools." (Handout) Michigan: African Studies Center, Michigan State University.

B. Films

Africa Dances - 28 mins. Les Ballets Africains - a group of Guinean dancers who performed at the U.N. on the anniversary of the human rights declaration. Available from Contemporary Films.

African Village Life Films - a series of 11 color films produced by Julien Bryan and the International Film Foundation, 475 Fifth Ave., Room 916, New York, New York, 10017, ranging in length from 7-17 minutes and all without narration. Recommended below are films which are more easily interpreted and understood by an audience unfamiliar with the Dogon and Bozo peoples.

Building a Boat - 7 mins	Hunting Wild Doves - 7 mins
Herding Cattle - 7 mins	Cotton Growing - 7 mins
Onion Farming - 7 mins	Daily Life of the Bozo - 15 mins
Building a House - 7 mins	Fishing on the Niger River - 17 mins

The above films may be purchased through NDEA Titles I, II, and III. The films come without explicative material and provide students with a valuable opportunity to observe almost first-hand the life of the peoples of Mali, to discover their own questions about these people, and perhaps to answer some from their own observation. These films are availabe in the Boston Area from the Boston School System, Audio-Visual Dept.

African Writers of Today Series. Several 29 min. B&W films are available and extremely interesting to an audience familiar with the writers' works. Available from I.U.

Chinua Achebe (NET-2592)
David Rubadiri, Leopold Senghor, Bernard Fonlon, Wole Soyinka (NET-2590)
Ezekial Mphalele (NET-2591)
William Abraham (NET-2593)

Ananse the Spider - 10 min animated color film. Produced by Gerald McDermott and winner of 1970 Blue Ribbon at the American Film Festival. Narrator is Athmari Magona. Folk tale about how the moon was created. Charming and cleverly done. Available from Textune, 1600 Broadway, New York.

The Ancient Africans - 27 min. color film made by Sam Bryan and Professor Richard Ford of Clark University. Ousmane Sembene has said of the film: "Through Mr. Bryan's imaginative projection of history and its rich artistic heritage the film becomes most winning, informative and objective - above all, I would imagine, for those who have little knowledge of the past of this great continent." Available for purchase from Julien Bryan and the International Film Foundation, Inc.

Bitter Melons - made by ethnographic filmmaker John Marshall in the 1950's of the Gwi Bushmen of S. Africa. Depicts their hunting and gathering techniques while revealing the life of a blind musician. Students must be reminded that this film is from the 50's and that the Bushmen do not represent all Africans.

Borom Sarret - a 30 min. film directed by Ousmane Sembene, Senegal. A moving account of the injustice, indignity and despair in the life of a poor man in Dakar, Senegal. 16mm. Available from New York Review Presentations, 2409 Broadway, New York, NY 10024.

Buma - African Sculpture Speaks - 10 mins. color. Available from BU, IU, Penn State, and Syracuse.

Cows of Dolo Kem Paye - filmed by anthropologist James Gibb during the 60's about the destruction of rice by cows owned by a chief, Dolo Kem Paye, of Liberia.

The Creative Past: Art of Africa - 77 slides - 1 record - printed script by William Fagg. Well known types of African wood sculpture (primarily masks and figures) are arranged and discussed in relation to how they are made and used, their stylistic features and how non-African observors can learn to understand them. Works from over 60 ethnic groups, primarily from Western and Central Africa, are represented. Since the narrative is detailed and relatively long, this set will be useful for high school art classes and adult audiences. Contact: Extension Service, National Gallery of Art, Washington, DC 20565. Telephone (202) 737-4215 ext 291. (UI-A).

Desert Nomads - 20 mins. B&W. Although not a recent film, it shows great sensitivity toward the nomads whose way of life is portrayed. Narrated by an African. Available from Syracuse. NYU, Penn. State, IU, and Univ. of Minn.

Discovering the Music of Africa - 22 mins. color. Filmed at Wesleyan Univ. (Conn.) in the ethnomusicology dept. Ghanains explain Akan drums and music and are joined by Wesleyan students in playing African music. The film is instructive, especially for younger grades, and has the virtue of making African music immediately approachable despite its laboratory mood. Available from Bailey films or Emco. With African Dances a reasonable introduction to African music in a school setting.

Duro Ladipo - 30 mins. B&W. Introduces Duro Ladipo, the founder, director, playwright, composer, and principal male actor of the Duro Ladipo Traveling Theater Co. of Oshogbo, Nigeria. Explains how Ladipo became interested in drama and music. Shows members of the company performing. Available from IU (NET RS-700).

Family of Ghana - a 30 min. film produced by the Film Board of Canada in co-operation with the Ghanaian Film Unit. For a Ghanaian audience and intended to promote the use of modern fishing boats, it is a realistic and insightful portrayal of life in a fishing village contrasted with the more modern ways of urban life. Available from IU, BU, Contemporary Films, Syracuse and Penn. State.

Field Museum Travel Pacs - "Pacs" of classroom materials such as slides, cloth samples, posters, etc. Teacher's manual includes background information and activities. Sample "pacs" are "Africa: Messages in Material (Adinkra Cloth)," "African Jewelry," "Patterns in Color and Cloth: Batik." May be picked up at Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605 - phone (312) 922-9410 ext 364 or 288 (UI-A).

Heartbeat of Africa - 28 minute film about the music and dance of Uganda. Shows dances from several ethnic groups, demonstrates the sounds of 9 musical instruments and shows detail of how a drum is made. Contact Tom Jamrose, 120 Communications Building, West Virginia University, Morgantown, WV 26506. Phone (304) 293-6366.

History 1917-67: The Story of Ghana - 21 minutes in B&W. Reviews the exploitation of Ghana by gold seekers and slave traders, its colonization by Britian at the end of the 19th century. Covers Ghana's movement for independence in the 1940's and its statehood under the one-party government of Kwana Nkrumah. A 1970 production. (UI-A)

The Hunters - 76 mins. 2 reels color. Depicts the life and culture of Bushmen living in the Kalahari Desert of Africa. Follows a hunting party composed of four men as they track and kill a giraffe. Not recommended as an introduction to Africa, but an excellent film on the Bushmen as such. Available from IU. (GSC-1104).

In Search of Myself - 28 mins. Deals with the conflict of identity resulting from industrialization. Glimpses of Nigeria's art, music, literature. Narrated by Allistaire Cook. Designed for an audience interested in arts in modern Africa. Available from Contemporary Films.

Kenya: The Multi-Racial Experiment - 19 mins. color. Orginally part of the ABC 4-hour documentary on Africa shown in 1967. Very well done. Available from Contemporary Rental Library.

Last Grave at Dimagaza - filmed in 1973-4 by members of the South African resistance. Gives the most up-to-date testimony of organized brutality and cruelty of aparatheid. Scares from urban life, Bantustans, strikes, and the armed forces leave an uncomfortable real impression of everyday life for South African blacks. Made by Nana Mohono. (UI-A).

The Magic Tree - 11 mins. by Gerald McDermott and based on an African oral narrative. Story of twins - one lovely, one ugly - which reveals many African values and beliefs. (UI-A).

Mandabi - a 90 min. feature-length film directed by Ousmane Sembene, Senegal. "The first film about urban life in modern day Africa, made by Africans. Mandabi depicts how a remnant of the old society is exploited and owerwhelmed by the new, when the old is exposed to changing times." 16 mm. Available from Grove Press, Film Division, 85 Bleeker St., New York, NY.

Mau-Mau - (part of trilogy on Kenya) Starting with Post WWII Kenya, this film presents a chronological history of the Mau Mau movement. This is for serious audiences.

Modern Africa: Sport and Entertainment - 15 mins. Brief survey of modern sports and traditional sports played in Africa. An excellent film for grades 4-12, especially to point out similarities between Africa and America. Available from Contemporary Films.

Music of Africa - made for National Educational Television in 1963. Presents Yoruba and Ibo music of Nigeria. Narrator is Fela Sowarde, Nigerian composer, musician and folk music collector. Instruments include bells, calabash rattles, several types of drums. Traditional music. (UI-A).

Nigeria: Culture in Transition - a 60 min. B&W film (2 half-hour parts), part of the World Theater Series. In the first half, Nigerian playwright, Wole Soyinka, discusses Mbari houses, recites poems of Christopher Okogbo and J.P. Clark. A highlight is the reading of a selection from Tutuola's Palm Wine Drinkerd. The second half is a performance of Soyinka's "The Strong Breed," filmed in Nigeria. The film gives an exciting survey of the arts in Nigeria today. Available from Modern Talking Pictures.

Of People and Vision - 19 min. film by Mary Knoll Fathers on development in Tanzania focusing on self-relaince with a Christian interpretation.

Phela Ndaba (End of the Dialogue) - the first Black South African documentary on apartheid. Made illegally and smuggled out of South Africa, it is factual and frank. Available from the Southern Africa Committee, 637 W 125th St., New York, NY 10027. Att: Mr. Teddy Kgama or Mr. Kenneth Carstens.

South African Essay: Fruit of Fear - 59 mins., 2 reels B&W. Documents and contrasts the two societies existing in South Africa today - the black majority and the ruling white minority. IU (NET)

The Swamp Dwellers - 52 mins. Directed by South African, Norman Florence, a major film based on Soyinka's play. The story of a young man, one of twins, his return to his village from the city, and the discoveries he makes and reveals. An excellent film. Available from RTV Intn'l.

Tanzania--The Quiet Revolution - 60 mins. B&W. "Portrays the geography and people of Tanzania and depicts their struggle with the problems of poverty, illiteracy, and racism. Interviews President Julius K. Nyerere who explains his policy of nonalignment and acceptance of help from both communist and noncommunist countries." Available from IU (GS-1104).

Tassili N'Ajjer - 20 mins. A color documentary of the beautiful ancient African frescoes in Libya, some of the oldest paintings in the world. Fascinating introduction to pre-history of man, beautiful introduction to the variety of African art. Available from FACSEA, 972 Fifth Ave., New York, NY 10021 Att: Yvette Mallet.

Tauw - a 27 min. film produced by Ousmane Sembene in 1970 in Dakar for the National Council of Churches. Written and directed by Sembene, it is advertised by the council as a resource for the study theme: "The New Generation in Africa." It depicts the difficulties that Tauw, a young man eager to find work and to marry and assume a man's responsibilities, has as day after day he looks for jobs that don't exist. He wonders how he can survive, what will happen to him, and by the end of the film his fate is as uncertain as at the beginning. Available from most local libraries through the National Council of the Churches of Christ in the USA (Broadcasting and Film Commission) 475 Riverside Dr.,New York, NY.

Wedding Day - 28 mins. B&W. A comparison of wedding ceremonies in Canada, Brazil, and Western Nigeria. Although not a recent film the section in Nigeria is very well done. The Canadian wedding is too dated for the taste of modern American youth, but it, too, can raise some interesting questions about how wedding customs change. Available from Contemporary Films.

West Africa: Two Life Styles - 18 min. film comparing the daily activities of a male yam farmer and a wealthy business woman in the Ivory Coast. Rent from University of Illinois. (UI-A).

White Man's Country - 52 mins. Historical documentary on the colonization of Kenya which provides details on white settler attitudes and policies and African responses to them. (1 part of trilogy on Kenya) Made in 1973. (UI-A).

C. Distributers of Audio-Visual Materials

African-American Institute, School Services Division, 833 United Nations Plaza, New York, NY 10012.

African Media Center, 100 Center for International Programs, Michigan State University, E. Lansing, MI 48824. Telephone (517) 353-1700.

African Publishing Co., 10B Building, 30 Irving Place, New York, NY 10003.

African Studies Programs, Excellent distributers of audio-visual materials and of references on other distributers.

American Friends Service Committee, 407 S. Dearborn St., Chicago, IL 60605.

Bailey Film Associates, Rental Dept., 11559 Santa Monica Boulevard, Los Angeles, CA 90025. Telephone (213) 477-0031.

Boston University, School of Education, Abraham Krasker Memorial Film Library 765 Commonwealth Ave., Boston, MA 02215. Telephone (617) 353-3278.

Center for Intercultural Studies, Brigham Young University, Provo, UT 84601.

Contemporary Rental Library, McGraw Hill, Princeton Road, Hightstown, NJ 08520.

Documentary Educational Resources, 24 Dane Street, Somerville, MA 02143.

EMCO
University of California Ext. Media Center, Berkeley, CA 94702.

Field Museum of Natural History, Roosevelt Road at Lake Shore Drive,
Chicago, IL 60605.

Foreign Area Materials Center, 60 E. 42nd St., New York, NY 10017.

NET Film Service or Division of Univ. Exten., Audio-Visual Center, Indiana
University, Bloomington, IN 47401. Telephone (812) 337-2103.

InterCulture Associates, Inc., Box 277, Thompson, CT 06277.

Institute for World Order, Inc., 1140 Avenue of the Americas, New York, NY 10036.

International Film Foundation, 475 5th Ave., Room 916, New York, NY 10017.

University of Minnesota, Audio-Visual Extension, 2037 University Ave, S.E.
Minneapolis, MN 55455.

Modern Talking Picture Services, Inc., 1212 Avenue of the Americas, New York,
NY 10036.

Musuem of Cultural History, University of California, Los Angeles, CA 90024.
Telephone (213) 825-4361.

National Gallery of Art, Extension Service, Washington, DC 20565. Telephone
(202) 737-4215 ext. 291.

New York University Film Library, 26 Washington Place, New York, NY 10003.

New York Films, 16 West 61st St., New York, NY 10023. Telephone (212) 247-5110.

Audio-Visual Services, 6 Willard Building, Pennsylvania State University,
University Park, PA 16802.

RTV, 405 Park Avenue, New York, NY 10000.

Southern Africa Media Center, California Newsreel, 630 Natoma St., San
Francisco, CA 94103. Telephone (415) 621-6196.

Syracuse University, Educational Film Library, Collendale Campus D-7,
Syracuse, NY 13210.

Texture, 1600 Broadway, New York, NY 10019.

Town and Country, Ltd., 21 Cheyne Row, Chelsea, London SW3 5HP, England.

UNESCO Publications Center, 650 1st Ave., New York, NY 10016.

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Appendix 16

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